The

Translations in social analysis & criticism, LITERATURE & THE ARTS, SCIENCE & TECHNOLOGY

DECEMBER 1961

The Esthetics of the Unconscious

Confessions of a Generation (Conclusion)

The Human Element in Automation Systems

Beauty and Distortion

THE SOVIET REVIEW Readers' Questionnaire

ANNOUNCING

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THE SOVIET REVIEW

A Journal of Translations

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THE PURPOSE OF THE SOVIET REVIEW is to provide readers with a significant cross-section of articles published in Soviet periodicals in the fields of literature and the arts, social analysis and criticism, and science and technology. THE SOVIET REVIEW makes these translations available for information and research, and the publication of an article implies neither approval nor disapproval of its contents.

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The Esthetics of the Unconscious

By V. Dneprov

A critique of the Western trend of relying on psychoanalytical techniques as the basis for criticism in literature and the arts. Voprosy Literatury, 1961, No. 5.

We are concerned with Freudian esthetics not because it has theoretical meaning for us but because, in the wake of a popularized philosophy of the personality and equally popularized psychology, Freudianism has created a vulgarized approach to art which today is flooding the bourgeois ideological market with hundreds and thousands of volumes on the subject. Freudian esthetics is interesting as a typical phenomenon of Western social psychology. The value of study is like the value of an autopsy: it helps us to know what killed the patient.

Decadence has become arrogant. It believes that having come close to illness and death it has had a glimpse of the forbidden mystery of the human psyche and that now it must look into the ultimate truths of human nature. Thanks to Freud decadence has been able to express itself in a whole system of concepts, it has attained the would-be scientific aspect of "depth psychology" and has taken to scrutinizing classical culture more or less upside down.

Even the important realists of our century have been forced to cope with Freudian influences, and this has led to considerable artistic impoverishment of their creative output. The alien admixture in the texture of the realistic novel or play is immediately noticeable: analysis is transferred from the realm of social psychology in-

to the clinical; and the result is a special kind of *naturalistic psy*chologizing which detracts from even some of the finest writings. When Vasco Pratolini in his A Tale of Poor Lovers examines the secrets of homosexual love, hoping to extract some kind of philosophic and psychological truths illuminating human nature, we see the deplorable price of Freudian influence. When even so outstanding a writer as Arnold Zweig proposes to combine Marxism with Freudianism, having first disclosed to us the mechanics of personal existence, we see how harmful the teachings of psychoanalysis can be for the progressive currents in modern culture. When an artist and thinker of the stature of Thomas Mann connects the victory of fascism in Germany with certain demoniacal, unconscious, instinctive forces prevailing in human nature, it becomes obvious how much Freudianism hindered his understanding of the greatest calamity in the history of his country.

In his essay on Dostoyevsky Mann speaks about how the illness of "the unfathomable Russian" merged with his genius. At the end of his essay he casually mentions Dostoyevsky's anti-revolutionary polemics, his insistence that man by his very nature strives toward chaos and suffering, that he has no need of a perfect or wholly just society, that suffering is in fact the only source of knowledge and self-knowledge. "All this," in Mann's own words, "sounds very

much like reactionary mischief. . . . "

Yet at the same time as he rejects Dostoyevsky's reactionary tenets and principles, Mann sees in them an important artistic and psychological truth—the truth of a dark, inherently reactionary side of human nature in general, a side hidden from the sun, deeply buried, a spiritual expression of potential sickness present in every

human soul and inescapably part of the full personality.1

But isn't too great a role assigned to illness? This question disturbs Mann himself. A few pages later he finally remembers that "man is no mere biological being." Everything depends, he remarks, on "who is diseased . . . an average dull-witted man in whose illness any intellectual or cultural aspect is non-existent; or a Nietzsche, a Dostoyevsky." Here Mann cuts short his discussion of this extremely important and absorbing problem. Had be gone even one step further he would have been forced to admit that whether or not the illness is capable of having "intellectual or cultural aspects" depends also on the historic direction of a man's creativity, on its ideological content.

Even so great and sensitive an artist has no way to make the Freudian approach to art less meager, sterile and limited. Thus we are told that extreme sexuality brought on epilepsy and epilepsy opened the doors into the dark and negative abyss of the unconscious: such is the pitiful conclusion to which the wealth of Dostoyevsky's philosophic content is reduced. The bankruptcy of such an approach shows up even more sharply if we compare it with the wealth of intellectual discoveries and the perceptiveness of Mann's reflections whenever he examines ideology from the vantage point of historic content.

From what has been said so far we can see how timely is the whole question of anti-Freudian argumentation, in this case its understanding of art.

The basis of Freudian teachings on art is unbelievably simple: at the core of an artist's creativity lies an unconscious beginning. And the unconscious is by its very nature alien to the concept of the general good—it is according to Freud inseparably linked with our purely biological egocentric beginnings. Hence the conventional approach of linking artistic vision and imagery with an understanding of reality is naive. In point of fact every act of artistic creation, when taken in its full meaning, includes according to the Freudians the following inevitable sequence of events: (1) an unconscious, personal and self-centered goal, (2) the illusion that it is transferred into socially acceptable motivation which actually only camouflages the egotistic need, (3) the actual artistic image, which outwardly embodies an artistic concept but secretly expresses those same egocentric needs that are at the core of everything we do.

By thus narrowing down and reducing man's spiritual life to mere striving for pleasure Freud paves the way for vulgarized esthetics. He maintains that "our entire psychical activity is . . . automatically regulated by the PLEASURE PRINCIPLE." We quote here from his Introductory Lectures on Psychoanalysis: "We may put the question whether a main purpose is discernible in the operation of the mental apparatus; and our first approach to an

answer is directed to the attainment of pleasure."2

Yet even Freud is compelled to admit that the appetite for pleasure is limited by the "reality principle" and that the age-old quarrel on the subject of hedonistic versus rational beginnings still exists. Necessity has its own immutable laws and forces man to give

up many of his desires. Only in this way is it possible to avoid terrible retribution on the part of an outraged reality.

Reason forced a straitjacket on the pleasure principle. "But renunciation of pleasure," Freud continues, "has always been very hard for man; he cannot accomplish it without some kind of compensation." This is where fantasy comes to the rescue. Fantasy becomes the safety valve through which surplus unrealized desires are able to escape.

Fantasy is a sphere of unlimited egoism where neither the needs of others nor the demands of circumstances exercise any restraint whatever. In fantasy all antisocial sources of pleasure are freed of the harsh scrutiny of reality and may be indulged to the hilt; nothing is censored, "there everything may grow and spread as it pleases, including what is useless and even what is harmful. The mental realm of fantasy is also such a reservation reclaimed from the encroaches of the reality principle."

We make no attempt to deny the tremendous prevalence of highly personal flights of fancy that fill in the void of men's lives, substituting for success, achievement or happiness. Literature offers endless variations on this escape pattern; it has delved into the interrelationship between actions and dreams, revealing the weaknesses of the psychological and moral functions of a fantasy life. But it never occurred to anyone to see in this rampant self-indulgence of the imagination the source of art.

Never, that is, before Freud and the Freudians. "The artist," Freud writes, again in the Introductory Lectures, "has not far to go to become neurotic. He is one who is urged on by instinctual needs which are too clamorous; he longs to attain honour, power, riches, fame, and the love of women; but he lacks the means of achieving these gratifications. So, like any other being with an unsatisfied longing, he turns away from reality and transfers all his interests, and all his libido too, on to the creation of his wishes in the life of fantasy. . . ."5

The artistic imagination is thus considered from beginning to end anti-realistic. It satisfies desires while escaping reality and going counter to it. Within its realm harsh and inevitable necessity does not exist; what has the upper hand is the arbitrary rule of subjectivity. And so we have one of Freud's heirs, Otto Rank, calling art "the final and most potent solace of humanity." And what

is it that makes these fantasies an esthetic fact, why do an artist's imaginary concepts have so important a meaning for so many people? The whole secret, we are told, is that we are ashamed of our own unrestrained egotism and imagination, we conceal our own self-centered fantasies as painstakingly as we would the drive to masturbate, using our subjective imagination only very privately. But the artist possesses the magic ability to dream out loud, to "modify" the egotistical dreams "sufficiently so that their origin in prohibited sources is not easily detected."

Thus art merges with personal imagination and fantasy and becomes so to speak its logical continuation. It reconciles us to our secret daydreams. It gives the unconscious the appearance of something exalted, the irrational the semblance of the rational and the

egotistic the semblance of nobility.

Freud believes that art, both in essence and in function, is brother to sleep. He considers dream images symbols of secret and inadmissible desires. According to him every artistic work is by the same token "a disguised realization of a repressed and suppressed desire," so that every artistic image acquires both a legal and a contraband content. The symbolism of art is tied in with the driving need to express obliquely and in roundabout ways whatever may be impermissible to express openly and forthrightly. It is not enough to understand the artistic image, it is also necessary to interpret it. Its function is less to make clear as to serve as a veil. The image is a mystery, the image is a great secret.

It is not enough for Freud to equate the artistic with the symbolic image—in this respect he is in accord with the vast majority of the esthetes-idealists of the 20th century. He invests the concept of symbolism with a truly unique meaning: all human psychology is the psychology of "duality," every artistic image is a "dual image." On the surface a work of art may be full of moral motivation, but

in its depths there is sin.

Although man's desires vary and carry the stamp of his era the two main ones are always self-love and eroticism. They are always at the elbow of the artist at work, and in the last analysis even the most sublime creations are merely "egocentric stories."

Each of us, according to Freud, is possessed by dreams of ambition and lust. But we react with deepest revulsion to the slightest

manifestation of such ambition or carnal desire in those close to us, inasmuch as these are not our own but the desires of others. The artist's genius consists precisely of this: that he is able to conquer his revulsion and put his selfish erotic fantasies into forms that become universally acceptable, even pleasing.

First of all "the writer softens the egotistical character of the daydream by changes and disguises, and" second, "he bribes us by the offer of a purely formal, that is, esthetic pleasure..."¹⁰

In order to draw a line between esthetic and sensual pleasure Freud invents a special name for the first, calling it "fore-pleasure" (Vorlust). It is of the same nature as sensual pleasure but is experienced thanks to what might be called intuitive imagination. "Esthetic pleasure," writes Rank, voicing the viewpoint of his former teacher, "both for the artists and for the audience, is no more than Vorlust, concealing its private, personal and actual source."11 Art is seen as a clever conspiracy to mask the artist's true motives. And the problem facing the critic is not so much to explain as to reveal the creative process. Why, for instance, in all art the world over, has the love theme been given such vast poetic meaning? Because, says Rank, the artist, according to a psychology natural to him, is less able to cope with love in real life than other men. The more unfortunate, drab, inconclusive a poet's love life, the brighter its image in his work. This is imagined compensation for actual impotence. The poet tries to justify his inability to love by blaming externals, by inventing barriers to its consummation. Such for instance is the explanation in Der Künstler of the feud between the Montagues and the Capulets in Romeo and Juliet.12

So the tragic statement of new insights into human love is reduced to secret imagery which supposedly serves to conceal the sexual inadequacy of the artist. The rainbow loveliness of poetry becomes a peacock's tail decoration for the least esthetically attractive aspect of the human organism. Under cover of the noblest of emotion art conceals the satisfaction by means of fantasy of the artist's libidinous needs.

In this manner Freudian art criticism leads to denial of all poetry. And indeed how can it be otherwise if art is truly dominated by the unconscious; if, to phrase it differently, it stems entirely from some kind of unclean biological beginnings in the depths of the unconscious?

It seems that the critics who for hundreds of years have argued about the meaning of Hamlet's indecisiveness, searching for explanations in vast humanist ideas, have been wasting their time. The whole thing has a very prosaic explanation: Hamlet is dominated by the Oedipus complex, he has always unconsciously wished for his father's death so that he might possess his mother. That is why he procrastinates, For hasn't Claudius done exactly what Hamlet, unbeknownst even to himself, has dreamed of doing? Claudius is the enemy in Hamlet's consciousness but at the same time he is his double. They are tied by the invisible thread of a single crime. Therefore there is no need to take seriously any of Hamlet's noble philosophizing. His exalted ideas are nothing but a mask, they take the place of his true motives and have therefore a purely perfunctory character. Thus Rank, in Das 'Schauspiel' in 'Hamlet,' one of the essays in Der Künstler, interprets and implements Freud's viewpoint,

What is there left to say in the face of such obscenity? There is little temptation to be ironical when dealing with a nightmare. The Philistine expresses himself cynically. Decadent, he delights in shamelessness and takes insidious pleasure when demolishing the beautiful. And is it worth admiring Hamlet when in the depths of his soul there lurks a Claudius? Or possible to have faith in high ideals if they are shown to be nothing more than allegorical masks

for base personal motives?

It is not hard to understand the stubborn interest that psychoanalysis has in Shakespeare. For the elemental magic of the Bard draws response from every man. Just at mention of his name we feel the warmth of his poetry. To analyze this poetry, to break it down into the echoes of elementary instincts, is indeed tempting for the Freudians.

The choice which King Lear makes among his daughters does not, according to Freud, touch upon any moral or historic problems—these are only irrelevant and external aspects of the basic artistic concept. What Lear's choice really represents is the moment of renunciation, of senescence, when he must take leave of human passions. Lear is an old man about to die who nevertheless clings to the love of woman. Such is the analysis of the unconscious motivation of Shakespeare's great tragedy, as symbolized in its theme

and characters. Goneril and Regan represent the baser sensual forces of physical love while Cordelia—who after all is too good and kind to be quite real—stands for the element of death. The theme of this magnificent drama is reduced to this: that Lear is forced in the end to give up the pleasures of love and voluntarily to choose death, a choice expressed in his final reunion with his youngest daughter. "Enter Lear with Cordelia dead in his arms.' Cordelia is Death. Reverse the situation and it becomes intelligible and familiar to us—the Death goddess bearing away the dead hero from the place of battle, like the Valkyr in German mythology. Eternal wisdom, in the garb of primitive myth, bids the old man to renounce love, choose death and make friends with the necessity of dying." So Freud tells us in "The Theme of the Three Caskets." 13

As Lear mourns over the body of his lovely daughter pain and anguish speak through his lips: why is the world so cruel, so terrible and senseless? Cordelia personifies everything that is beautiful in woman, yet one stroke of the sword and she is done for. Can it be that the inevitable laws governing the world are morally blind, indifferent and ready to strike indiscriminately?

But Freud finds it more convenient to have a living Cordelia carry a dead Lear, and with the skill of an expert hypnotist he "reverses the situation," just as though this changed nothing in the essence of the story and merely made it easier to understand. The intent of such free-handed manipulation is obvious: to root out the ideological and poetic content of the drama and reduce its imagery to a set of special symbols of egocentric desires. The struggle between the love wish and the death instinct—that is something which has existed always, that is something immutable.

Freud does not wish to see the simple and incontrovertible truth that there can be no real poetry, no real art based merely on the eternal instincts hidden at the primitive biological core of the living organism. Art begins to be possible only to the extent to which man rises above the animal and through everything in him—his thoughts, interests and ideas—identifies with society. Love of people, concern not only for one's own but for other people's happiness, dreams of social justice and freedom, anger at social injustices—this is the heart of what is beautiful in art.

Shakespeare has clearly shown the moral source of Lady Mac-

beth's spiritual disintegration: she lacked the strength to carry the relentless gnawing burden of the evil she had done. But Freud finds for her a special psychoanalytical category: she is one of those who, having attained success, collapses in the very moment of attainment. Lady Macbeth, so firm and savage in the hour of crime, breaks down and goes mad when the time comes to reap the benefits of her ill-gotten victory. Why? Because, Freud tells us, having sacrificed her womanliness, she has condemned herself to childlessness.

The personal motive running through the play is now revealed. But does not the she-wolf also whelp? Just when is it that Lady Macbeth experiences these humiliating biological consequences of her wrongdoing? The action develops within a very short time span. Freud himself considers this question, but he poses it in a typical manner. He believes it self-evident that Shakespeare all along had in mind the barrenness threatening Lady Macbeth; he only wonders why the dramatist should have chosen to place a time limit on the action of his play. Then with disarming candidness he admits in "Some Character-Types Met with in Psycho-Analytic Work" that "this is . . . impossible to divine." 14

Most amazing of all is the fact that so many people are ready to accept Freud's pseudo-criticism seriously, that, following the patterns of this psychoanalytical approach, "learned" research into art

works goes on and on.

Another characteristic and widespread Freudian thesis deals with the nature of pleasure derived from tragedy. For over two thousand years philosophers have argued over the cleansing influence of tragedy. But again, it would seem, they have worried over nothing—that there is no such thing as catharsis. "The pleasure derived from the defeat and death of the hero, which is the basis of tragic compassion, is, as Nietzsche so well understood, a refined, sublimated form of the sadistic impulse toward cruelty," writes Rank. Freudianism is indeed true unto itself: as in everything else it is here oriented toward the middle-class man who gets unconscious pleasure from the spectacle of the suffering of the noble hero, all the while concealing his own malice and cruelty under the mask of compassion.

There can be no alluding to romantic art in relation to Freud's

theories about the artistic imagination, for here what is right and proper plays too great a role: romantic dreams are too highfallutin, exaggerating what is good or fine in man-almost the antithesis of Freudian daydreams. Freud therefore very consciously bolsters his position by leaning heavily on vulgarly comforting escape fiction, that syrupy draught which mass readers are fed in a capitalist society. He warns that he proposes to consider not those writers who have the critics' high esteem but the run-of-the-mill authors of action and adventure stories who enjoy mass popularity. Their works fully gratify flights of egoistic fancy and are wholly in keeping with the anti-realistic direction of the imagination. The authors of such works clear the way for their characters' success, playing as Freud puts it the part of a thoughtful providence: the young man, so gravely wounded he is already bleeding to death, invariably recovers in the second installment, under the benevolent care generously provided by the tireless author. In fact the action line of this kind of story makes it possible for us to merge our own egoism with that of the beaming hero. "When all the women in a novel fall in love with the hero, this can hardly be looked upon as a description of reality," Freud writes16-and here it is impossible not to agree with him. We do not exactly brush reality when-in our imagination-we marry the beautiful eccentric millionairess and without the slightest effort or trouble surmount insurmountable obstacles.

Indeed popular fiction, which long ago Belinsky [the 19th century Russian critic—Ed.] properly termed a typical product of bourgeois society, fully bears out the Freudian concept of artistic fantasy. But what of the works "highly esteemed by critics" on which Freud does not touch? Many of these are a far cry from naive daydreams, and he does not deny it. At the same time, he is unable to "suppress the surmise that even the most extreme variations could be brought into relationship with this model by an uninterrupted series of transitions." With this quotation from "The Relation of the Poet to Day-Dreaming," he finally expresses his most cherished concept: classic art derives from vulgar "art." Only if we look into popular art and fiction are we able, by means of an uninterrupted series of transitions, to understand great literature. Gogol, Stendhal, Tolstoi wrap under many veils and unconsciously hide from us that which popular writing admits naively and openly. The basic content is always

the same. This is the cynical logic Freudian "esthetics" leans on to

implement the principle of the unconscious.

How then are we to understand Stendhal's immortal cry, "The truth, the bitter truth!" or the relentless social criticism of Balzac and Gogol, or Flaubert's picture of life in all its lackluster joylessness, or Tolstoi's searching behind every mask? How shall we interpret Hemingway's words, "Let there be no illusions, whether good or bad"? Freudianism is compelled to answer in its own way: such realistic art cannot be, for it contradicts the basic laws of human psychology, therefore the problem of the interpreter consists of revealing the self-deception that lies at its root.

The artist's conscious creative impulse becomes a code embodying his unconscious drives and Freudian art criticism provides a key of sorts for deciphering this code. Moreover, there exists a form of art still more closely and directly tied in with the dark realm of the hidden self. This is abstract art. The inescapable closeness between abstractionism and Freudianism is almost universally accepted, and many Western critics, basing themselves on Freudian teachings, today regard abstractionism as a kind of higher psycho-

logical sanction.

A most curious explanation of this form of art is provided by Carl G. Jung, leader of one of the most reactionary schools of psychoanalysis. An abstract painting, he argues, obviously cannot express an artist's consciousness, since the conscious is meant to serve our relationships with the external world and with other human beings and must therefore reflect objects as everyone sees them. But the elements of imagery which correspond to nothing recognizable must originate in that inner realm which lies below the conscious. We are apparently dealing here with symbols of a very special kind: their meaning is inaccessible even to the artist himself, who therefore knows nothing about the content of the work he creates. According to Jung this theory is conclusively proven by the artistic output of schizophrenics-individuals whose vision is distorted by the unbearable pressures of their unconscious. In their works we find the same confusion of contradictory emotions or else that complete lack of emotion which also characterizes abstractionism. "The picture leaves the viewer cold or repels him by its paradoxical quality, assaulting the emotions with its frightening or weird unceremoniousness." So writes Paul Renner in his article "Psychoanalyse und moderne Malerei" in Zeitschrift für Kunst (1947, Heft #4). In the canvas of both the schizophrenic and the abstractionist nothing goes out toward the viewer; on the contrary, everything seems to turn away. The outrageous, the sick, the banal, the obscure are searched out, but not so that they may help express something. On the contrary, they are used to conceal the meaning from anyone who might be trying to understand it. In both cases there is a retreat from reality into the world of the unconscious. Everything is torn apart, broken into pieces as after an earthquake. The unconscious in both cases shows itself as the primitive and the prime, it takes the form of a woman ghastly in her primordial ugliness, becomes a painfully giggling harlequin, grimaces with the face of a chimera. In other words abstractionism is the artistic embodiment of the schizophrenic state of mind. It is the disintegration and destruction of the ego under the weight of the unconscious id.

Jung interprets abstractionism as the simple consequence of mental disturbance. He makes of it a medical fact, not a historic one. In reality it reflects not personal sickness but the sickness of an era, the illness of a dying social structure. The artist who is mentally wholly normal may nonetheless be infected by the despair and fears which stem from the depths of his environment. And while it is true that emotionally unbalanced persons become best able to express the tendency toward ideological disintegration exhibited by a whole vast culture, only if we keep the historic bankruptcy firmly in mind are we able to understand the special, or shall we say the ideological, significance which personal emotional disturbance acquires under the circumstances. But Jung sanctions abstractionism by connecting it with the prime immutable traits of human psychology. Thus abstractionism appears necessary to the extent to which mental illness is inevitable. To explain is for Freudianism to justify and legitimize.

In searching for the dialectic of artistic imagery classical esthetics once elevated the particular to the level of the universal, the individual to that of the typical. Freudianism does exactly the opposite. It claims that there is no such thing in art as the universal, that universals only seem to exist. Beneath the complex hieroglyphics of the artistic image there always lies hidden the psychological

biography of the artist, the special configuration of his personal needs and drives.

Freudianism does not consider such biography in its historic context, subject to the trends and mores of the artist's times; it makes no attempt to see in the individual personality a reflection of an epoch. Freud is too intelligent to fail to understand how such an approach might threaten the very foundations of his theory. There remains only one way out: to see the personal biography as a conglomerate of happenstance. And while it is true that in Leonardo da Vinci Freud does wonder whether the view "which ascribes to accidental circumstances of his parental constellation so decisive an influence on a person's fate—" ought not be rejected, he immediately and unhesitatingly answers his own question: "... in fact everything to do with life is chance..."

We are not so naive as to take seriously Freud's conjectures on the role of accidents. For him logic always plays the unenviable part of psychology's servant, conviction defers to suggestion. When it happens to serve his purpose Freud readily accepts precarious accidental manifestations of man's psyche as something absolute, inevitable, and unequivocably rejects the very possibility of accident. In dreams for instance everything is wholly unavoidable; but in a man's personal history—an artist's biography at that—everything is chance. Where is the logic here? For our part we are only interested in the reasons for Freud being driven into such a cul

de sac.

The social content of man's life is immeasurably vast. On the basis of this, as experience and knowledge prove, it is possible to explain the main features of works of art. But for Freud social awareness is a thing superimposed, too superficial to be capable of penetrating to the deepest foundations of the personality and by the very nature of things never touching them. The psychological process, Freud never tires of saying, is determined not by the external world, not by social influences, but by the unconscious, by instincts, by what is eternal and unchanging in human impulses and desires. How then explain the constant change and endless variety of artistic forms and concepts? Here Freud finds it impossible to do without accidental causes.

The accidental relationships inherent within the triangle of son, mother and father, for instance, determine the individual variations of sexuality and hence the peculiarities and individuality of the artist's emotions and his imagery. "We cannot expect," Freud writes in his work on da Vinci, "to find in Leonardo anything more than traces of untransformed sexual inclination." 19

In da Vinci's canvas Saint Anne, Mary sits on her mother's knees while holding out her arms to the infant Iesus. Anne smiles mysteriously, a woman who has experienced much and who has grown skeptical and sad. She looks at her daughter with kindly sorrow and yet with detachment: she sees the endless cycle of life, her daughter already with a child of her own; Mary's face is weary, thoughtful yet tender-here is the accustomed gentleness of a mother toward her child. Different eras have had different attitudes, and here is the work of an old man pondering the significance of the ages of man. There is great spaciousness in the painting; the problem of composition, of disposition of figures, is handled in masterly fashion, and in the background there stretches the vast horizon of Leonardo's typical rocks and great shade trees, the depths of the painting vanishing in a mist. A whole volume could hardly do justice to the full artistic content of this highly original masterpiece.

But Freud could reduce the whole content to a synthesis of the painter's childhood memories. "Leonardo's childhood was remarkable in precisely the same way as this picture. He had had two mothers," we are told.20 For Freud, the imagery of the many-faceted genius which combined in itself the achievements and contradictions of a rich cultural era stems merely from the fact that in infancy Leonardo had been taken away from his own mother and handed over to a stepmother, one who in her kindness and gentleness replaced a mother. What is there in the painting itself to warrant such an unexpected conclusion? Freud's argument is that Saint Anne is pictured as a young woman without the lines and wrinkles we would expect time to have etched in her face. He completely ignores the important fact that this was the accepted convention of the period, one which both Leonardo and other contemporary artists followed when they meant to idealize a face. An approach dictated by the general tastes of a period for Freud stems only from "the most individualized of experiences." In Michelangelo too we find old men full of the sap of life, full of creative power and youthful impetuosity. Well then, we shall again be told to turn to

the artist's most intimate childhood memories for explanations. Freud does not wish to see that even without lines and wrinkles Saint Anne is anything but youthful. Her characterization is achieved not by means of physical traits but by that unmistakable attitude people acquire only with the passage of years, when from the vantage point of experience and knowledge they take a special view of life's hustle and bustle. Leonardo has given us an idealized projected image of a support heavy tital old age.

universal image of a woman's beautiful old age.

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Further in the text, Freud attempts with "the trivial peculiarities and riddles of his nature as a starting point," to discover "what determined his [Leonardo's] mental and intellectual development." Leonardo's father, a successful notary, was careless and indifferent in his attitude toward his genius son. That is why Leonardo himself—since the apple doesn't fall far from the apple tree—acted out the role of a father in relation to his brainchildren, the paintings which he so carelessly and indifferently left to the mercy of chance. Here we cannot continue without again quoting directly, for it might seem we are dealing with deliberate and rather unkind parody: "There is no doubt that the creative artist feels towards his works like a father. The effect which Leonardo's identification had on his paintings was a fateful one. He created them and then cared no more about them, just as his father had not cared about him." 22

In attempting to explain the direction taken by Leonardo's mind and tastes as the inevitable end product of family and childhood impressions, Freud fearlessly scales the dizziest heights of absurdity. He calls Leonardo the first man to have relied on his own observation and his own judgment. And what is the source of the bold scientific curiosity, the daring to think independently that characterize the unique sage of the Renaissance? Here is Freud's answer: "But in teaching that authority should be looked down on and that imitation of the 'ancients' should be repudiated, and in constantly urging that the study of nature was the source of all truth, he was merely repeating-in the highest sublimation attainable by manthe one-sided view which had already forced itself on the little boy as he gazed in wonder on the world. If we translate scientific abstraction back again into concrete individual experience, we see that the 'ancients' and authority simply correspond to his father, and nature once more becomes the tender and kindly mother who nourished him." And inasmuch as "a personal God is, psychologically, nothing more than an exalted father . . . Thus we recognize that the roots of the need for religion are in the parental complex . . . *23 Leonardo, unconsciously rejecting his father, at the same time

must inevitably come to rejection of a personal god.

Imagine how much the culture of the Renaissance—and of all mankind for that matter—would have lost if chance had given Leonardo a kindly and philoprogenitive parent! But apparently the Renaissance as a whole was a time of bad fathers: so many of its best minds came in conflict with the concept of a personal god and eagerly clung to the bosom of a tender mother—nature. Thus one of the great milestones in the history of world thought is reduced

by Freud to accidents of personal background,

We are told that not only atheism but anarchism too stems directly from the relations of parents and children. On the basis of a few facts picked at random from the biographies of terrorists who happened to have been foundlings or had known humiliation and cruelty at home, Otto Rank in the chapter "Belege zur Rettungsphantasie" in Der Künstler makes the following generalization: the strictness and unfair treatment of a child by parents pyramid into a wish for revenge. Thereafter the unconsious drive to kill, according to the law of psychological transferrence, is directed from the mere biological father to the father-king. The king plays in relation to the nation a role formally coinciding with the role of the father in the family, and it is this would-be organizational similarity that tempts one to equate the king with the father and direct the flow of vengeful feeling in his direction. The metamorphoses taking place in this cruel Freudian fairy tale are even more surprising than those we find in the conventional fairy tale, innocuous by comparison.

The Freudians equate regicide with patricide in attempting to shed light on the secret personal biography of Fedor Dostoyevsky, hoping in this way to find the key to the innermost meaning of his work. In *Dostojewski*, *Skizze zu seiner Psychoanalyse*, approved by Freud himself, Jolan Neufeld uses the customary psychoanalytical patterns to explain the writer's involvement in secret terrorist activity as stemming from unconscious hatred of his inhuman, miserly and harsh father. "Only the father complex can explain his actions, inasmuch as in the unconscious the father and the tsar are the same person as is evidenced in innumerable dreams of both normal and neurotic persons, from myth and from story." Dosto-

yevsky's political and philosophic ideas must now be considered as symbolic of the personages of his Oedipus complex. The Brothers Karamazov becomes merely a simple tale of patricide. What's more—and this is the most amazing thing of all—the "infernal" Grushenka becomes the mother around whom, as in every self-respecting Oedipus complex, the jealous struggle of father and sons must inevitably revolve.

As for Dostoyevsky's tragic love of country—that is nothing but a symbol of a forbidden desire for his mother. "Mother—earth!" The unconscious identification of the mother who nurses and cares for the child with the earth is inescapable. "Therefore the motherland exists as a woman in the fantasy of all nations. . . ." Love of country is merely a substitute emotion in relation to the most inadmissible of incestuous desires. "The passion which would be criminal in relation to the true mother may without any censure or pangs of conscience be transmuted into love of country." 25

The central idea of the Freudian theory is to eradicate all social content from human nature. Yet what is left if all reflections of the life of society are deleted from man's inner world? All that remains is the animal in man.

Freud's own biggest advantage over his disciples lies at least in part in that he makes no attempt to deny this conclusion. "The present development of human beings," he writes in Beyond the Pleasure Principle, "requires, as it seems to me, no different explanation from that of animals." True, certain individuals do strive for perfection; but this, Freud is convinced, is accomplished not through biological instincts being transformed into human strivings, but through their suppression deep in the unconscious, where they remain in a state of continuous tension as unsatisfied drives and desires.

If along with his family complexes Freud hadn't smuggled into his theory certain elementary social relationships, he would never have progressed a single step and would have continued to go around in circles, his organic instincts relentlessly equating each other. Social relationships, as reflected in the family founded on private property and the supremacy of the male, Freud translates into the language of prime sexual conflicts. He always tries to see the family not as mankind's smallest social unit but as its basic sexual denominator. That is why the Oedipus complex becomes not

a mere invention, easy to eliminate while retaining other important psychoanalytic concepts, but a myth of human relationships independent of social existence. The incredible conclusions Freud thus reaches in discussing artistic creativity depend less on the concrete configuration of psychoanalytic complexes than on the root principle of his theory: to isolate the realm of a purely personal psychology independent of any influences of social relationships

and, in a manner of speaking, antedating them.

The conclusions toward which the Oedipus complex and its explanation of the phenomena of esthetics and mores inevitably lead frightened away many of Freud's followers who lacked their teacher's cynical boldness and consistency. They tried substituting less shocking, more acceptable complexes. And so we have the inferiority complex (and how unceremoniously the teen-age hero of J. D. Salinger's The Catcher in the Rye plays on this one!); there is the basic anxiety; there are numerous complexes. More often than not these fashionable concepts are excerpted from Freud's own teachings and raised to positions of dominance. Other schools carry to extremes other special tendencies noted in his works. Thus the arch-reactionary Jung school, in developing the mystic beginnings of Freudianism, interpreted the symbolism of the unconscious in a spirit of pure religiosity, calling science a thing of the past and human psychology the twilight kingdom of magic. The followers of Jung do away with the protective film of pseudo-science Freud carefully used to cover the essence of his theories.

Naturally each school loudly advertises its own product: only its complexes are the pure and unadulterated ones, only its libido the true libido. But in fact the many variants on psychoanalysis differ

from one another only in the measure of their eclecticism.

The Freudians have gathered like crows around Dostoyevsky, sure that the tortured psychology of his heroes would be a gold mine of evidence supporting psychoanalytic theory. Each of their schools has tried to convince us that it was *the one* on whose complexes Dostoyevsky leaned.

But what is interesting is that the Freudians bypassed the true meaning of Dostoyevsky's novels, regardless of the fact that the whole basic scheme of psychoanalytic theory seems to have been reproduced in them. There was of course good and sufficient reason for such reserve.

In showing us men in the grip of the most passionate ideological searchings Dostoyevsky often intuitively guessed that seemingly disinterested impulses were unconsciously determined by selfish personal motivation. Outwardly noble, subjectively sincere spiritual drives are indeed often secretly predicated on intense thirst for personal power; generous dreams of self-sacrifice for the good of others may exist side by side with passionate self-absorption and

egoism.

Dostoyevsky's imagery tells us: while in his thoughts he raises himself above existing society, man nevertheless carries within himself the stamp of the society that rejects him, carries it in his passions, his nervous makeup, his criminal psychological drives. He is tied by means of his own being to a world against which his moral judgment and his understanding have revolted, and he is incapable of coping with the reality around him without at the same time coming in conflict with himself. While striving for the victory of the whole he remains in the depth of his soul an individualist. The unconscious, emotionally responsive "half" of him is more powerfully subject to social relationships, more fully submerged in them than the mind, which is freer and more adventurous. The social conditioning of the unconscious is not to be eliminated by the bold will of the intellect.

There is no time to go into the absorbing question of the extent to which the spiritual contradictions of which Dostoyevsky writes are or aren't connected with the contradictions of his epoch. But one thing is certain: Dostoyevsky's unconscious has nothing whatever in common with the Freudian unconscious. In Dostoyevsky the unconscious is something closely related to the character of social relationships, while in Freud it is in the main independent of them, far from the course of history. In Dostoyevsky the unconscious is the first to accept the basic law of surrounding reality; in Freud it is a spontaneous outgrowth of our basic biological drives. In Dostoyevsky the unconscious relates to a man's interests, in Freud to his primitive wants.

The Freudians therefore can do nothing with the artistic wealth which at first glance seems to fall right into their laps. An analysis of these great works comes down to exactly this: the Freudians, searching them for complexes, find complexes and nothing else.

What is more, each psychoanalytic school finds in Dostoyevsky exactly what it wants to find.

Otto Kaus in Die Träume in Dostojewski's Raskolnikof bases himself on Adler's elaboration of the inferiority complex—man's fear of woman and his drive to conquer this fear by whatever means are at hand, having first proven his potency in the field. Once we know this we supposedly know all there is to know about Dostoyevsky's novels. "The female principle" expresses Raskolnikof's whole weakness. He is afraid to assert his masculinity by ordinary sexual means and therefore chooses the path of murder. Naturally he would never have tried to murder a male moneylender. He even kills the usurer's sister not by accident but because unconsciously this is what he intended right along in order to make his assertion of masculinity still more complete.

The true meaning and content of *Crime and Punishment* are thus completely vitiated. Raskolnikof's thoughts, the ferment of his overstimulated mind, all these are just so many symbols into which the secret story of his relationship to women has been translated.

For Neufeld, as for Freud himself, "the special qualities of Dostoyevsky's creativity can be explained only by his Oedipus complex." Therefore everything in the writer's output stems from his relationship with his father.

Kaus, as we saw, maintained that Raskolnikof killed the usurer for the very reason that she was a woman, that under no circumstances would he have committed the crime against a male. But Neufeld writes the following on that score: "The old woman whom Raskolnikof kills is a father-image. This is self-evident if only because of her miserliness, which outrages the young student exactly as the father's miserliness outraged the writer himself." And why does the father change into a woman? The biographical link provided is this: Dostoycvsky's beloved sister turned into a neurotic pennypincher and was later murdered. Her image merged with the father-image—and the father became a woman.

Only in medieval nature symbolism is it possible to find examples of similar transformations.

Philosophy is familiar with the esthetics of beauty, the esthetics of the exalted, of humor and even of ugliness. Freud was the first to try to create an esthetics of the unconscious. As might be expect-

ed, the application of such a system to the analysis of works of art ends by destroying them as art. Thus the impotence and poverty of Freudian teachings once again reveal themselves.

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20. *Ibid.*, p. 113. 21. *Ibid.*, pp. 130-31. 22. *Ibid.*, p. 121.

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 Jolan Neufeld, Dostojewski, Skizze zu seiner Psychoanalyse (Leipzig: Internationaler psychoanalytischer Verlag, 1923), p. 23.

25. Ibid., p. 42.

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28. Ibid., p. 74.

Beauty and Distortion

By V. Kemenev

An art critic's evaluation of the modern painting and sculpture included in the recent French Exhibition in Moscow. Sovetskaya Kultura, September 5, 1961.

THE PAINTINGS and sculptures which first meet the visitor's eye at the Plastic Arts section of the French Exhibition in Sokolniki are indeed a credit to the French nation. This is particularly true of Aristide Maillol's *The Draped Bather*, an impressive bronze female figure, beautiful in its harmony, health and placid vigor.

A little further is a fine scene by Maurice Utrillo, an old corner of Montmarte, painted with great warmth, in a romantic mood. Here are crooked little streets going uphill, silvery gray walls, the transparent foliage of mist-enveloped trees outlined against a clear rosy sky.

The last impression the visitor carries away with him is that of Rodin's statue of Balzac—a sketch for the monument—and Claude Monet's famous By a Pond.

Unfortunately these first and final impressions are quite different from the exhibition as a whole. Most of the works on view bear evidence of the disastrous state into which modern formalistic French art has fallen since the impressionists. The sponsors of the exhibition, however, have a different opinion and are doing their best to impress it upon the Soviet spectator.

The catalogue states that impressionism is not merely "the consummation and high point in the history of French painting. It is actually a point of departure, a door opened to endless fruitful experimentation in painting." Any attempt to prove the fruitful quality of the formalism upon which early 20th century French art embarked is given the lie by the works themselves.

These are typical of most of the recent exhibitions from capitalist countries, exhibitions at which partially or wholly abstract works predominate, while realistic works are hardly represented at all. In this respect the Moscow visitor will find that the French display differs little from the recent American Exhibition.

The only "new feature" is that, unlike the Americans, the French sponsors have, against all reason, tried by means of inscriptions and a catalogue to convince the public that the semi-abstract and abstract works on view have a purpose—to "better understand" and "better express" reality. The catalogue states in no uncertain terms that any artist represented by a meaningless jumble of color spots and lines "through his personal conceptions expresses and conveys a reality of which he is never, even in his boldest designs, oblivious. The world around him remains the painter's chosen subject."

Just how farfetched this statement is may be seen from the fact that among the painters mentioned immediately following it is Bazaine, represented by A Child of the Banks of the Seine. The viewer simply cannot be deluded into seeing child, banks or Seine in this canvas. Bazaine is an abstractionist and, true to the abstractionist credo, his pictures have no bearing on reality or on any of its elements.

There are also a number of so-called semi-abstracts on exhibition. Here in the confusion of disintegrated forms there is nevertheless a remote suggestion of real outlines. One such painting is Beaudin's landscape, *The Louvre Bridge*. A murky gray background is relieved by pink and yellow rings below which are strips of similar colors, which might conceivably be reflections on the water. The horizon is indicated by a broken line vaguely reminiscent of the roof of the Louvre.

Such is the picture which Beaudin gives of one of the most beautiful bridges in Paris. Those who have seen the bridge itself at various times during the day and in all kinds of weather will doubtless resent the painter's interpretation. Those who have never seen it at all had better not even look at the picture. It is better to have no idea whatever of the bridge and of the Seine embankment than to receive one's first impression of it from Beaudin's insipid and clumsy painting.

In this article I shall not stop to analyze the theories woven around abstractionism and semi-abstract art, since time and again in our criticism we have discussed what to us are the fallacies in the esthetic principles of current formalistic schools. A good deal was also written about the arts section of the American Exhibition. But I cannot help taking issue with the sponsors of the French Exhibition and the compilers of its catalogue when they state that formalism means "fruitful experimentation," "artistic searchings," "joy" and "beauty."

Beauty has been banished from the realm of formalistic art and been supplanted by ugliness. The formalists' paintings and sculptures are devoid of artistic sense, and what has taken its place is

pathetic infantilism, an amazing lack of good taste.

It is indeed extraordinary how brazenly the bourgeois critics hold forth on the attempts of the formalists "to explore the world of form, the world of color," all the more so since from the point of artistic evaluation formalist canvases are more often than not beneath criticism. This is equally true both of those works in which the artists to some extent retain forms of objects and those which

are partly or wholly abstractions.

Labisse, for instance, cannot be classed with the abstractionists, yet that does not make his work more attractive. Among his pictures is a portrait of Jean Louis Barrault. Against a dismal green background of receding arches a man's figure is painted, with great attention to details of a black suit, starched collar and brown vest. Every button is meticulously drawn and so is the hair, but the whole interpretation of background, figure and face lacks artistry, and as a result the portrait looks like a sign over a barber or a tailor shop. What's more, Labisse has painted the face a death-like gray, the lips bright red, and given the eyes a hard piercing look so that the overall effect is a cheap, crudely demoniacal expression. And to think that Barrault, one of the subtlest and most brilliant actors of our day, should be made the victim of such distortion!

Two of the works included are Les Joueurs de Boules (1923), a representational painting, and Accent (1959) an abstract composition, both by Herbin, an artist whose fame seems largely undeserved. In the inscription we read that Herbin's early style was "sturdy, pure realism in which color played a major role. Gradually he developed an abstract plastic idiom saturated with form and color."

Les Joueurs de Boules is evidently an example of Herbin's early

manner. What it shows is several figures in the street engaged in the popular French game of rolling heavy metal balls. The human figures are ungainly, the folds of their garments stiff, the movements unnatural and cramped. With tiresome monotony the artist has given all his characters the same mustachioed "flesh-colored" face. The background is a flashy green which screeches at the reddish yellow priming.

Here again is an example of the vulgar, trite approach which is daubing, not painting. And to talk of color as playing "a major role" here is to lose all sense of the meaning of color in painting. Although there are no distortions of form in Les Joueurs de Boules, the picture is as far removed from realism as many non-objectives. French realistic painting is none the worse for Herbin having

joined the abstractionists.

And what is Herbin's contribution to abstractionism? Accent in no way differs from scores of his other abstractions. It is a combination of circles, semicircles and triangles traced inside rectangles and squares. These elementary geometrical figures are drawn with a pair of calipers and a ruler, then painted black, blue, white and red. Here again we cannot take time for refutations of the discoveries with which Herbin has "enriched" modern painting, making it seem a child's pastime, like arranging colored bricks. Yet we must remember that he is the author of theoretical treatises on non-objective art. His total failure to find anything approaching harmonious color combinations is truly wonderful: he seems to introduce his colors and arrange them in such a manner as to produce the least artistic impression possible.

Another example of the evolution from representational art to abstractionism is the work of Tal-Coat. His *Three Old Women* is a waist-length portrait in which poor draftsmanship combines with singular pretentiousness. His treatment of color is deplorable. The background of dull yellow is suspiciously like a freshly painted board floor, the clothes of the old woman on the right look like sheet iron on a roof covered with red paint mixed with drying oil. Here and there the artist makes a futile attempt at relieving the drabness of his color scheme by gaudy splashes of red (one of the sleeves) and shrill green (shadows and wrinkles on the faces). Again, as with Herbin, there is no special need to lament Tal-Coat's defec-

tion to abstractionism.

His second work, Red Dots on a Cliff, is an abstract. His canvas shows several pale brown blots here and there dotted in another color. The picture is furnished with an inscription which attempts to give a scientific significance to these hazy dots. "This landscape is like a bird's-eye view in that it shows the structure of the earth with its crests and deep folds. The occasional broad strokes and spots of color represent roads, precipices and cliffs."

One might legitimately wonder why an abstractionist should have chosen to compete with aerial photography, which can reproduce the earth in relief with a faithfulness and meaning far beyond the scope of the abstractionist painter's imagination. The answer usually given is that the abstractionist, "having freed himself from the bondage of portraying nature as it really is," scales new heights in the sphere of painting itself. How this can possibly

apply to Tal-Coat's drab, dull spots is a mystery.

The same holds true for other abstractionists who are amply represented here. Canvases by Hartung, Soulages and Fautrier belong to that abstractionist trend which bourgeois art critics call "probing the mysteries of outer space." The groundlessness of such pseudo-scholarly claims has been time and again discussed in the Soviet press, so that there is no need to deal with this side of the question here. I should merely like to point out that the endless monotony of the hackneyed devices used by the artists who follow the trend—even discounting the pretense of cosmic significance—depresses the viewer and is an outrage to his esthetic sense.

Hartung's picture, which bears the cryptic title T.569, is a large blue canvas that looks as though a broom had swept over it in hasty strokes of brownish black. What meaning is there in this work? The explanation, which presumably is there to help us grasp its significance, tells us: "That which cannot be embraced by the crowding of figures can be expressed by a single necessary sign chosen from among thousands of other signs and cast into space. The motley brushwork in this instance gives an account

of the actions of the artist at work."

The explanation is no less puzzling than the title. The viewer is at n loss to fathom what is so difficult to express with the help of figures. Anyone familiar with Hartung's work will realize how flattering the inscription is to him, for all his pictures with their all but identical dark long strokes have long ceased to be anything but a

tedious mannerism. To try to make these repetitious strokes into "a single necessary sign" chosen by the artist from "among thousands of others" is flatly to contradict facts.

Now for the final point in the explanation, "the actions of the artist at work." It has always been taken for granted that an artist picks up his brush and applies it to canvas, a writer takes his pen and applies it to paper, in order to communicate to his audience something of his own thoughts or emotions in relation to certain phenomena in life. But here we learn that pictures (and perhaps the accompanying inscriptions as well?) try to convey only one thing to the viewer: that the artist had not sat idle but made motions with his hand. So much for the trend known as "the painting of action."

There can be no doubt that Soulages possesses an artistic individuality quite distinct from that of Hartung, although both are characterized by the use of somber brownish blacks against a pale background. Hartung applies his paints with short swift brush strokes; Soulages prefers to smear in broad strips with his palette knife, achieving amazing kinship with planting and house plastering.

His work has been named *Picture 15-12-1959*, possibly the date of birth of this masterpiece. Soulages too has not escaped comment. Beneath his canvas we find the following legend: "In a titanic struggle the painter crosses swords with nature. A strong, darkened edifice, erected in space and penetrated by rays of light, suggests a distorted and incomplete world. But it is a concrete world, and therefore one which cannot be forgotten." The author of the note need not be so concerned with people forgetting the world. No fear of that—at any rate not in the case of the Soviet visitor to the exhibition. . . .

Composition is the name which Fautrier gives his painting. This canvas looks as though it had first been carelessly whitewashed, then smeared with some sort of dark stuff like poorly mixed plaster. On top of that are purplish black splashes of color. Fautrier's Composition lacks all design, plastic form, color or color scheme. This however does not stop bourgeois critics from hailing it with enthusiasm. They have managed in this whitish mess to discover a resemblance to the Milky Way.

Are all abstractionists poor artists without talent or a sense of

color? The answer is no. It is the bourgeois market that has induced so many artists to turn to abstractionism. Among them are artists of various degrees of talent. There can be no doubt for instance that Atlan, who also contributes a Composition, possesses greater talent than Herbin and Fautrier, Soulages and Hartung all taken together. But the trouble is that abstractionism as a genre of easel painting, while claiming to be an independent movement, ruins rather than helps develop talent by cutting the artist off from reality and tying his work to an ideology that is often reactionary.

In the description of Atlan's picture, a work purely decorative in character, we read that it has a close affinity to "a magic dance ritual" of which we can in fact see not a trace. We must not forget that decorative art has been in existence for thousands of years and has always made use of stunning color combinations not necessarily related to realistic objects. This is the legitimate right of decorative art, but it has nothing whatever in common with abstractionism

and its pseudo-philosophy.

One of the works which is a true adornment of the exhibition is Lurcat's splendid tapestry Cosmos. This has none of the pretentiousness that marks the works of the "cosmic" painters discussed above. Lurcat makes an important contribution to the development of modern artistic French culture. He has revived the ancient art of tapestry painting without stylizing it or blindly following the old established patterns. To express modern man's sense of the decorative he has evolved his own original devices.

Lurcat's imagery, despite the artist's preference for black backgrounds, conveys a radiant world outlook. In the middle of his design there is a planet with reddish pink tongues of flame radiating from its center. Running in a circle are bright-colored birds, butterflies, crabs and turtles. Against the black background there are flo-

ral designs of silvery blue leaves. Stars gleam with phosphorescent light and colored fish swim in the rippling waters of a deep blue river. Making skillful use of the best traditions of tapestry technique, Lurcat achieves a wealth and variety of tones that are amazing. His beautiful and harmonizing shades of green, brown, grey, crimson and pink are both a feast for the eyes and a tribute to the artist's wonderful command of color.

Seeking for a way out of the impasse to which abstractionism has brought modern art, Fernand Léger has turned to a simple if somewhat crude decorative manner, invigorated by white and black color contrasts against bold combinations of red, blue and yellow. This

tendency is clearly apparent in his mural The Builders.

Picasso is represented by a single picture, Woman Lying Under a Pine Tree. This is a deliberately crude and primitive portrayal of a creature that has lost all semblance of humanity, and it is done in blurred and uncertain colors. Yet we know perfectly well that in Picasso's prolific, complex and contradictory work there is also a vastly different tendency, manifested in much masterfully executed realistic painting. This has been entirely ignored by the exhibition sponsors who, it would seem, deliberately chose a work to offend the esthetic sensitivity of the Soviet public. Such a choice only means misrepresentation of this gifted artist's work.

We cannot in this article discuss the pictures of some of the most significant among the French artists. Indeed, the paintings by which they are represented at the exhibition do many of them— Marquet and Matisse, for example—less justice than works by them

which hang in Soviet museums.

The decline of modern formalistic French sculpture is no less striking than that of abstractionist painting. Where Maillol in his Draped Bather conveys his admiration for the beauty and plastic vigor of the healthy human body, to the sculptors who broke with realism the female form is merely an excuse for creating works that seem a deliberate mockery of humanity and beauty. Characteristic in this respect is R. Couturier's Femme se Lavant. The arms and legs of this female body are here portrayed as sticks or props, the abdomen is missing, there is a gaping hole in the shoulders, and a crude, naturalistic stress on breasts and buttocks which brings this truly disgraceful work to a sort of climax. Couturier's sculpture is one of the most unpleasant works at the exhibition. It is not surprising that it meets with disgust on the part of the public.

Another sculpture in the same vein is Adam's Sleeping Woman. This is a gruesome nightmarish combination of huge swellings growing out of one another similar to the most morbid concoctions of Henry Moore and Hans Arp. Of these sculptures the compilers of the catalogue write, "Beauty shines in the severe and ancient

attitudes of the woman sleeping or washing. . ."

The cult of the ugly and the pathological, the artist's morbid delight in mutilating and disfiguring the human body-these are the dominant feaures of modern formalistic sculpture. Their disastrous effect on the artist is obvious even in works which try to tackle a social theme. Such for example is O. Zadkine's monument to Rotterdam. It represents a strangely twisted male figure, with a front view above the waist and a back view below. There is a gaping hole in the abdomen, the head has been completely dehumanized. The most expressive part of the sculpture are the arms, lifted in despair. They alone have been handled in realistic manner.

Among the sculptural portraits the realistic examples are without question the best. This is particularly true of Bourdelle's bust of Anatole France, a clever and subtle study of character which shows great plastic force. This also applies to Charles Despiau's striking portrait of Madame Fontaine and busts by Gimond and Salendre.

Alongside these pieces stands a shockingly repulsive figure of Paul Eluard by Andre Beaudin. The face of the gifted French poet has been handled with shocking mockery—actually hewn out of a block of wood with a few blows of the axe. This however has not prevented the catalogue writers from making the following comment: "Beneath the sculptor's chisel wood, stone and other materials acquire life. Intellect and greatness invest the busts of famous poets like Paul Eluard."

The impression which the Soviet visitor carries away from the French Exhibition is twofold. There is the impeccable taste characteristic of the French, strikingly present in the decorations of the pavilions themselves, in the products of the lighting industry, household articles and the many models of clothing. And there is the Plastic Arts section, which should be a crowning achievement; yet because of biased and one-sided choices the very opposite is true. For it is here that at every step the artistic taste and esthetic sense of the Soviet public is being outraged. This striking contrast between good and bad taste makes it amply clear that the French formalists have completely broken away from the vital creative forces in the French nation.

The Human Element in Automation Systems

By D. A. Oshanin and D. Y. Panov

The authors contend that human labor is an indispensable link in automatic systems because of man's distinct superiority to machines in decision-making. Since man is a necessary part of automatic control systems, they must be designed with maximum consideration for human functional abilities. Voprosy Filosofii, 1961, No. 5.

AT A MEETING of technical advisors of a large American firm blueprints for a complex new automatic controls system were under discussion. The designer had managed to meet all of the customer's specifications, but in spite of the scores of ingenious mechanisms the system still was not completely reliable. He concluded his re-

port by saying:

"As you see, gentlemen, we can operate our system properly only if we succeed in designing another 15 or 20 additional devices (the American term for such devices is 'black boxes'). We still do not know what their design is to be. But one thing we do know: their function must include capability of restoring the system's working capacity whenever an element goes out of order; they themselves must operate without failure and make reasonably correct decisions in unexpected situations. I have made estimates and find that such 'black boxes' are more intricate and expensive to build than the whole system we already have. I therefore find myself in a difficult position and would be glad if one of you came up with a good idea."

There was a long silence. Then a young engineer spoke up. "I believe, sir, there is a 'black box' that will meet your requirements. It will weigh approximately 175 pounds. Its power will be roughly 600 watts. It could be ready for service within five or six months..."

"But this is phenomenal," cried the head designer. "It's magic! What have you up your sleeve?"

"My black box, sir, is a man."

Just a few years ago the American press was filled with predictions about how automation would ultimately do away with the human element in production altogether, thus eliminating all the social problems arising out of the existence of a working class. In 1953 the Wall Street Journal wrote, for instance, that "the purpose of industrial automation is completely to do away with manpower." And the mouthpiece of American big business, the magazine Fortune, elucidated, "Man is a most complex and wayward thing. Banish him from your plant and you will feel wonderful."

Of course by now even the most reactionary businessmen have been forced to give up such dreams. It has become clear that automation does not lead to the elimination of the human factor. Man remains the most important organizing element and is, at least up to now, still the most dependable link in even the most technically

intricate modern controls system.

It is equally true that, deprived of means of automation, man becomes helpless in the face of modern machinery. Left to himself he would be unable to digest the needed data, make computations fast enough, thus ensuring correct solutions of the complex production problems constantly coming up, or react to signals with sufficient speed and accuracy. Man is constantly influenced by various subjective factors and objective conditions—boredom, irritation, fatigue, indecision and even fear—all of which may have a negative effect on his work, paralyzing or otherwise incapacitating him at crucial moments. Being what he is, man is often slow in making decisions, he hesitates, he blunders, all of which considerably impairs the quality of his work, upsets its rhythm, causes accidents.

A machine knows no such weaknesses. It will not become frightened or flustered in the face of impending danger, nor does it know fatigue in the human sense of the word. It is capable of developing great power and speed, of "memorizing" and processing infinitely more information than a human being, for after all it has a capacity of tens and even hundreds of thousands of operations a second and

in the future will doubtless have more.

Moreover a modern machine is capable of performing not only "machinelike" work-elementary, mechanical, endlessly repetitive

^{*}Retranslated from the Russian-Ed.

actions. It may be assigned any operation, always provided that this can be described for it by means of an algorithm, a clear and unequivocal set of rules. The machine can even do complicated "brain work"—it will proceed with logical operations, solve urgent problems, compute—and do it all faultlessly, often a great deal better and faster than a reasonably qualified human operator.

One of the most important consequences of the development of "thinking" computers is a basically new division of labor between man and machine in regard to production. Whereas until recently technical processes consisted of assigning to the machine an ever increasing number of pure performance tasks, with man retaining full control and supervision, the present stage of technical development is characterized in the main by creation of "executive" or supervisory automatons. As a result the human being increasingly becomes only one of the links in the automatic control system in the production process.

Ignoring the basic differences between man and automation has often led to gross anthropomorphism in designing automatic devices—to uncritical, economically unjustified, thoroughly naive imitation of a human being's psycho-physiological processes. The opposite side of the coin, equally ill-advised, is to regard the human being in "man and machine" systems as merely another inanimate mechanism basically no different from the other mechanical devices.

Counterbalancing all the obvious advantages of the machine over man is one inescapable shortcoming: it will do only what man tells it to do. When a machine follows the rules set down for it by man it discharges its various operations efficiently, even faultlessly. It reacts with precision to all the stimuli that the man directing its work has managed to provide for. But let a situation arise which for one reason or another has not been taken into account, and the most intricate and sensitive machine suddenly becomes helpless. The results it produces are one grand muddle. The best it can do under such circumstances is to stop, to cut short the process. Only a human operator can then set to rights whatever has gone wrong. The automatic machine with program controls cannot correct its own faulty operation. That is why the inclusion in any automatic control system of the "human link," whose function is to keep an eye on the process and take full responsibility for decisions in unforeseen situations, is necessary for overall efficiency.

Much attention has recently been paid in technical and scientific literature to so-called self-organizing and self-teaching systems. To date however such machines are only capable of discharging functions determined largely in advance. They are able to select certain optimal parameter values which determine the course of the process in question, but up to now none can imitate, or even approximate, the associative processes of the human brain, probably for the simple reason that we ourselves are still ignorant of how these processes take place. To be able to define the final results is not the same as elucidating the nature of brain processes.

The role of man in modern automation is not of course limited to intervention in unforeseen or emergency situations. Being the most reliable link in the system, he regularly carries out a number

of responsible functions.

Man is endowed with a highly developed ability to analyze and synthesize various phenomena in fine detail, and thanks to this he is constantly aware of the changes occurring in his environment. He is able to distinguish the stimuli that are being fed in a constant flow to his nerve centers, singling out those which at any given moment he considers important. He finds it relatively easy to pick out signals against a background of accidental noise and disturbance, whereas to develop machines for this purpose would involve complicated and expensive devices and raise endless theoretical problems. A system of inborn as well as conditioned nerve reflexes developed on the basis of individual experience and training, which constitute the physiological basis of human behavior, permits man to react properly to all signals. His responses to signals which happen to have particular meaning to him-as for instance those that might threaten his life or well-being-often become completely automatic reactions.

It is true that on the whole man's natural channels of communication function less rapidly than their mechanical counterparts. But he more than makes up for this drawback by being capable of highly effective methods of receiving and processing information,

methods that are exclusively his own.

With his faculty for generalization and imagination man does not necessarily need to process in detail the abundance of information that is being made available. Out of the endless flow of information he picks out significant individual details, and these serve as points of departure for the play of his imagination, giving him an adequate picture of a process in all its essentials.

Analysis of "points of fixation" in reading, for instance, show that as he glances through a text a man does not separately and in sequence consider all the symbols or letters going into a sentence. His eyes grasp the text in its entirety, stopping only at every fourth or sixth letter. This is sufficient for him to get the meaning of the words. It has also been established that visual perception of a text is a matter of paying attention to the top halves of the letters.

Thanks to his imagination the human being is able to see in the sketchy lines of a technical drawing the volume of figures in three-

dimensional space.

Only the human mind, by drawing on the gift of an ability to generalize, is able to translate an unlimited number of separate facts into a logically organized whole. This makes it possible, for instance, for a man to assimilate for further use many as yet unrelated pieces of information as they come to him simultaneously from widely diversified sources. His ability to apply concepts of general laws governing various phenomena, something he has learned and memorized beforehand, increases by many times the efficiency of the processing of information and at the same time essentially changes the nature of the process.

No one will argue that the characteristic features which sharply differentiate the human being and his contribution from the functioning of the electronic computers he builds are determined by the very special organization and development of his higher nerve

centers, the cerebral cortex in particular.

Let us not forget, for instance, that a modern computer contains only some tens of thousands of active elements as against the human brain, where the number of neurones runs into the staggering figure of ten to the tenth power. The energy dissipated by the neurone amounts to approximately 10^9 watts as against about 1/0.1 watt for a vacuum tube and some ten-hundredths of a watt for a transistor. On the other hand the neurone works much slower—approximately 10^4 to 10^5 times slower—than the artificial active elements of a computer.

Quoting these figures and comparing the work of the human brain with that of a computer, one of the founders of cybernetics, the mathematician Johann von Neumann, draws the conclusion that

the brain is basically a parallel-acting device while machines are consecutively-acting ones, since they are compelled to discharge their operations in sequence. Von Neumann specially stresses the unique system for information communication set up by the neurones, which makes the brain so completely dependable, even though speed is sacrificed. Because of the very small size of the neurones and the relative simplicity of the physio-chemical processes within them, the brain is an organ with a high degree of retention. Information is fed to it via thousands and millions of parallel channels. This makes for high reliability in operation and creates an unequalled system for processing data, a system that generalizes and synthesizes available information, correlates it and produces results substantially different than a mere sum total of what was fed into it through various channels. Stressing the inimitable quality of the human brain, von Neumann concludes by saying that "the language of the brain is not the same as the language of mathematics.'

Another prominent American scientist, Vannevar Bush, who designed the differential analyzer and was responsible for some of the research that led to Norbert Wiener's formulation of the basic principles of cybernetics, stressed in a report delivered at a scientific conference recently that "a human brain is a wonderful mechanism. Machines may be better as regards accuracy of memorizing and operation, and even speed, but they can never match its extraordinary complexity and flexibility. Nor will they ever be able to compete with it in this respect, at least not in our lifetime." •

This of course does not mean that scientists will stop trying to understand the laws underlying the functions of living organisms and living matter in general, to express them—at least approximately—in mathematical formulas. But it would be foolish to forget or minimize the tremendous difficulties of such a task, one which we haven't really begun even to visualize with complete clarity.

We must add that all these considerations are theoretical in character. We still know very little about the functioning of the human brain. That is why we are at present unable to provide exact and exhaustive answers to questions of unavoidable distinctions between man and machines, or to indicate the precise limit beyond which it will be impossible *in principle* to duplicate human functions in labor.

^{*}Retranslated from the Russian-Ed.

The automatic controls system, as of now, is in the main a complex of two subsystems, the man and the machine (or a group of machines, instruments, apparatus and devices). And although some analogies between the subsystems are possible, each is specific in nature and operates according to its own special laws. Each has its own weak and strong points. The problem today is not to rule out either one of the subsystems, nor to replace one by the other, but to combine them into a single functional whole, to achieve optimal coordination, with accurate estimates of their performance and the ways in which they complement each other.

The human being may at times be a bottleneck in the control system but, as we now see, possesses many qualities which in certain cases outmatch even the most perfect machine. Therefore to ignore the peculiar contribution of the human mind to the system would seriously hamper efficient mechanical organization and also interfere with the optimal productivity and reliability of the human labor involved.

That is why it is important to continue thorough research into the psycho-physiological functions of the human worker; that is why in some cases special experimental research might be indicated.

It is by now common knowledge, for instance, that it is impermissible to demand of the human being that he exert himself beyond certain limits, that the preservation of his energy is an elementary and cardinal requisite in proper work organization. Yet it is not always possible to determine whether or not an assignment is difficult. There are many operations which, although demanding a tremendous expenditure of nervous energy, look easy on the surface. Among these are operations involving responsibility or risk, and therefore requiring a high degree of emotional strain. One good example would be the operators of central controls panels at electric power stations, who spend long hours watching for possible breakdowns, apparently doing nothing but actually undergoing considerable exhaustion. Power systems as we know have a mechanism for the synchronization of current generators. When not automated, this operation takes only a few seconds and consists of merely pressing a button at the proper moment. Nevertheless it involves such psychological strain that serious changes occur in the operator's organism every time it is performed.

Research carried out under our supervision at the Work Psychology Laboratory in the Psychological Institute of the Academy of Pedagogical Sciences established that specific functional changes take place in the nervous system of workers even when performing simple operations of the conveyor-belt type, operations which require neither physical nor mental strain but are monotonous, dull and endlessly repetitive.

Signaling is particularly important not only for an operator's convenience but for his safety and for optimum productivity. As he works, a human being must be provided at proper times with whatever information he needs; otherwise he will blunder, cause accidents and produce rejects. The main difficulty in operating high tension installations, for instance, is the lack of adequate signaling systems. Unable to sense the difference between live and dead conductors, the operator is insufficiently aware of the danger to which he is exposed, does not react properly and fails to take timely precautions. On the other hand signaling must be done economically. The operator's working capacity as a communications link is limited: he is able to receive and process only a restricted amount of information per unit of time. That is why his attention should never be overburdened. The volume of information required of him must conform to the time allotted for digesting it.

The choice of the *modality* of the signal stimulus must depend also on the work tempo, particularly where microintervals of time play a decisive role. The time a human being needs to react to different types of stimuli varies. It varies within the following limits:

For	visual	stimuli	-	between	150	and	225	milliseconds
For	audio	stimuli	-	66	120	44	182	44
For	tactile	stimuli	-	44	117	46	182	66
For	tempe	rature :	stimuli	_ "	150	66	240	64
For	pain s	timuli	_	44	400	66	1,000	66

In selecting the modality of signal stimuli preference should be given to those sensory channels which by their very nature best correspond to the material used for transmission, avoiding excessive coding, coefficients, recounts, etc. Whereas the visual analyst is best suited when receiving self-contained material, in systems of audio or tactile analysis better results may be obtained from

diversified warning signals. The utilization of other channels is also advisable where the main channels are overloaded and also where special signals are needed.

The character of signal stimuli must also correspond to the tempo of the operation being performed. Thus hand signals are apparently ill-suited for high-speed work. Much more effective under such conditions are signals in the form of figures and colors, especially so-called signal instructions, which directly suggest to the operator such things as movement directions.

In the light of everything that has been said it becomes clear that the problem of optimal coordination of the human and the mechanical factors in control systems must be attacked primarily

from a technical angle.

Planners and designers must be familiar with the basic laws of labor psychology and, with the help of the necessary specialists, strictly adhere to these laws when building new machines. Indeed if their task were merely to design electro-mechanical or electronic control systems, they would be free to choose any parameters they thought suitable. It would be up to them to determine the speeds at which various elements within the systems should operate, the amounts of power they should consume or produce, what volume of information they should handle. But the point is also to fit the human element into the automated controls system, and this cannot be done without taking into account certain characteristics peculiar to the human being as well as the technical parameters acceptable to him-parameters which are determined by the physical and psychological nature of man and which consequently cannot be altered to any substantial degree once the human element has been included.

Where the human element is a factor, therefore, the basic direction followed by designers is obviously determined by these specific features. Thus in relation to a radar indicator particular importance attaches to the relative brightness of the signal and background, the lighting of areas close to the screen of the cathoderay tube, the color of auxiliary lighting, the form and size of the image and the angle of the screen. When designing the instrument panel of aircraft, questions arise as to the placing of instruments, their grouping, their legibility and so forth.

A long series of psychological experiments has demonstrated

the vast importance of the individual characteristics of scales applied in control systems. Thus all other conditions being equal, work with scales of different kinds or forms yields, according to Slate, the following percentage of errors:

Fo	orm of scale	Error %
1.	Vertical linear	35.5
2.	Horizontal linear	27.5
3.	Semi-circular	16.6
4.	Circular	10.9
5.	Window	0.5

Equally important are correct solutions of questions relating to the legibility of scales, such as specific markings, size of scale divisions, form of print and so forth.

When a group of instruments are used simultaneously, the position of pointers indicating the normal course of the various processes assumes particular importance. The reason for this is that in most cases the operator finds it more important to see at once any deviation of a pointer beyond permissible limits than to read individual scales. In regard to the influence of position of pointers on reading time, it has been established that if the hands of all related instruments, when normal, are parallel (if all point to 9 o'clock, for instance) a panel of 45 instruments may be scanned in less than one second. But if the pointers are not so positioned, the reading time increases by 9 or 10 times.

An operator's efficiency also depends on correct handling of several other questions related to the features and layout of the controls—to the direct mechanical integration of the human being into the system.

By way of example we shall cite several basic requirements which must be met in designing and placing controls:

 The number of controls and their manipulations should not exceed a minimum determined by the design and purpose of the system.

2. The controls must be easy to identify and distinguish by means of characteristic external attributes—form, size, position, color, etc. Mistakes in distinguishing controls often result in accidents.

3. It is desirable for the form of controls to have some meaning, to be reminiscent of their function. Thus the chassis release lever

of a plane can be made in the form of a wheel or the flap control lever in the form of a wing.

4. Controls should be built and installed in such a manner as to produce the necessary results in only one way. Alternatives for performing the same operation should be avoided unless there are special reasons for them.

5. Optimal efficiency must be guaranteed when controls are used for certain definite purposes, always taking into consideration their size, form, proportions, movements and the pressure sensa-

tions arising with their use.

The direction of movements and the amount of muscular effort needed for controls manipulation must be in keeping with

the character and force of the effect to be produced.

7. The controls must be arranged in such a way that their combined application not only ensures achievement of the required goals but affords convenience of manipulation in relation to the rationale of the operator's motions—this would include consideration of the relative importance of various elements, the frequency and sequence of handling them, their role in critical situations, and also certain other factors such as the functional asymmetry of human hands.

The milieu in which the operator is placed, and specifically the place of work itself, exerts a decisive influence on his efficiency. Particularly important in this connection are such factors as temperature, humidity, proper lighting, etc. In the matter of lighting, knowledge and application of psychological laws may be particularly useful. Work with the cathode-ray tube screen, for instance, demands that the instrument panel be illuminated and at the same time requires darkness. Application of the laws of adaptation of the eye to darkness helps solve this contradiction. The answer in this case is use of a red light with a wave length of over 0.62 microns, which does not interfere with adaptation to darkness and at the same time makes for proper instrument visibility.

Finally optimal organization of an operator's work is impossible unless we take into account the effect his individual characteristics may have on the progress and results of his work. For after all it is individual characteristics—the personal or subjective factors—that cause the majority of accidents. In aviation, for instance, these factors according to some estimates account for 40 to 66%

of all accidents. Moreover, congenital anatomic-physiological characteristics account for 70 to 80%, while the quirks connected with

a pilot's personal experience do not exceed 8 to 14%.

But individual characteristics reflect not only on the number of accidents. These characteristics, on which an operator's work and its success depend, may be divided roughly into three groups. The first includes anatomic and psycho-physiological factors, extremely important among them being the inborn characteristics of the nervous system, such as the force, mobility and stability of the nervous processes; and also certain congenital features such as the keenness of the analyst's eyesight and hearing, level of excitability, etc. The second group includes traits in the psychomotor and intellectual sphere: on the one hand dexterity, accuracy of motor coordination and kinetic sensitivity, muscular strength, and on the other precision of analysis, an ability to generalize quickly and gauge and extrapolate information, imagination and initiative. The third group has to do with character traits, particularly personal qualities such as purposefulness, industriousness, love of one's profession, a sense of responsibility, work attitudes.

In order properly to gauge and correctly utilize an operator's individual characteristics it is necessary to: (1) be familiar with the psycho-physiological and social structure of these phenomena, and to understand their full importance in relation to discharge of assignments; (2) have available means for diagnosing the operator's characteristics with sufficient accuracy so that the diagnosis may serve as a basis for estimating the influence of his individual qualities on the results of the work to which he will be assigned.

Unfortunately both the scientific trustworthiness of existing data on the structure of individual characteristics and the diagnostic value of available methods are at present, generally speaking, in inverse ratio to the complexity of the phenomena to be studied. In the matter of high morale quality, for instance, methods of investigation are still far from perfect, and we must rely on purely descriptive material of little scientific value. The situation is totally different, on the other hand, in regard to typological peculiarities of the nervous system: here we know a great deal more, and our methods of investigation are sufficiently accurate. Even so, the methodology is not yet flexible enough for mass application.

When exploring typological differences we naturally come up

against questions of what kind of work and what methods of approach are best suited for individuals possessing one or another set of characteristics, in what direction their individual professional training should be oriented. Interesting in this respect are the findings of the Psychology Department of Kazan University, showing how typological characteristics become apparent in the individual style of work of shock workers. For instance "insufficiently mobile" workers, as Pavlov called them, compensate for inertness of the nervous processes by maintaining an evenly high speed while avoiding acceleration, which is difficult for them, and by intensifying their orientational activity and increasing the rate of preventive measures.

Another important question in connection with the study of typological characteristics is to determine where—in what trades or professions—persons with one or another set of characteristics are likely to be most successful. Research conducted at the psycho-physiological laboratories of the Psychology Institute of the Academy of Pedagogical Sciences shows, for instance, that the ability to concentrate regardless of interfering stimuli, so important for the control system operator, is a matter of sturdiness of the nervous system. Quickness of nervous response is apparently connected with mental traits equally important for the skilled operator, traits which we generally call quick wit, brightness and mental flexibility. Self-control, poise, endurance depend on steadiness of the nervous processes.

The questions we have just raised lead straight to problems of vocational orientation and selection. We shall not here attempt any detailed criticism of already-known shortcomings in psycho-technical methods of professional selection by means of test examinations. But we must state unequivocally that the inadequacy of certain methods formerly used by us and still popular abroad must not result in a negligent attitude toward the overall problem of vocational selection. This attitude is particularly inadmissible when we deal with control system operators whose work is likely to involve great risks and even danger, not only to themselves but to the lives of others.

The problem we have just raised has a direct bearing on teaching practices. We have no wish to minimize the significance either of the psychomotor work habits, the development of which is now

the predominant trend in vocational training in our schools, nor operation of general-purpose machine tools, conveyors for the organization of continuous production, and other forms of machinery which are now and will for some time to come remain important in our industry. We are convinced however that our polytechnical schools, in training specialists for the future, must look ahead and give serious attention to fostering in the students those psycho-physiological functions, faculties and qualities which are decisive in many promising fields of work and necessary for man's participation in highly automated, highly exacting production processes.

The main conclusion that may be drawn from what has been said is this: automatic control systems must be designed with maximum consideration being given to the functional abilities of the human being, for only then will man be able to work well within the system. This in turn will require extensive research in those fields of science which deal with man's labor capacity and his role in work and, even more importantly, with his higher mental processes, since they are the ones most difficult to simulate. The central question here, of course, is work psychology.

Relying as it does on general physiological and psychological data and specifically on findings obtained in the study of such processes as sensation and perception, attention and memory, imagination and thinking, emotional processes and personal characteristics, and testing in practice the results that are obtained, work psychology will in turn become an important stimulus to further development of the sciences on which it draws.

Research into work psychology and physiology is being conducted by a number of establishments in Moscow, Leningrad, Kiev, Tbilisi, Kazan and other cities. This work is assuming particular significance for us. Under capitalism the study of the human factors in control systems is looked on only as a new, more refined way of exploiting people by raising labor productivity, improving the quality of the work, creating a favorable "psychological climate." Under socialism investigation of human labor functions is on the contrary carried on with a view to guaranteeing optimal working conditions for the worker—not merely in order to raise his productivity but more importantly to ensure the health and normal existence of each individual.

Confessions of a Generation: Youth Opinion Poll

Conclusion*

By V. V. Chikin and B. A. Grushin

THEIR CONFESSIONS could not properly be termed confession if, in trying to sketch in their own portrait and tell us what they have already managed to accomplish, the young people did not also candidly discuss their weaknesses and the problems facing them. The questionnaire actually invited such discussion, providing a series of questions to cover it. We might add that the answers contained a good deal of sharp self-criticism.

When they talk about the traits they dislike in themselves the young people are not thinking quantitatively: as a matter of fact 3,601 out of the 17,446 queries—or one out of five—found no typical, universal faults in their age group. Their criticism is rather on a qualitative plane. Certain traits seem to them incompatible with the norms of the new society, unacceptable, unpleasant and, they hope, to be eradicated altogther.

The Time Wasters

Because of the fantastically accelerated tempo of our days, we live according to special time rules, rules which ordinarily are mentioned in relation to economics and social progress. But the poll finds they also have a psychological application. The theme which runs through the directives of the 21st Party Congress in relation to plans for developing our country during the next seven years—"Increase the Tempo"—is echoed in the personal plans of our young men and women, who for the most part are determined to make good use of their time.

Here is how 4,093 answers relate this attitude to the problem of excessive drinking, the poll's number one target for criticism:

They condemn "the inability to enjoy oneself without vodka" not

^{*}Continued from the November issue of THE SOVIET REVIEW.

only because to get drunk is a waste of time but because "drunkenness leads to hooliganism, and the hooligan and the drunk are blood brothers." This of course is a problem which is also being widely discussed among our population in general.

"Time is precious," writes A. Ershov, a 19-year-old carpenter from Vladimirsk Region. "It is a crime to squander it. The day eventually comes when each of us must review his actions and achievements, and it is important not to have to face the sad fact that there is more rubbish and philistinism piled into the scales than worth-while work and social contributions." Agreeing with this, A. Korshulov wonders why some young people, instead of going to the library or sports field in their spare time, prefer to visit bars.

The state has done a great deal during its forty-three years of existence toward covering the country with a network of cultural centers, sports facilities and libraries, fostering reading habits, creating mass opportunities for enjoyment of art. Yet all this is not yet being utilized to the full by our youth.

"Some of our young people do very little about personal development, even where museums, houses of culture and sports organizations are made available to them. They remain ignorant of music and painting, they are incapable of differentiating between cheap fiction and literature. I shall not even attempt to mention the cultural level of their own daily existence. . ." So writes a Leningrad physics student, highly critical of all those who carelessly squander that most precious of treasures, time. Yet he also admits that "life has only very recently taught him this wisdom—and this is in itself symptomatic, for it seems to hold true for thousands of his contemporaries.

The problem of guiding our youth so that their personality might develop in all its facets was for a long time a somewhat remote, academic target. But today, with the Party posing it on the practical order of the day, the young people themselves are beginning to react in a most ardent manner. The sharp rise in living standards, and especially the shorter work day, are sending thousands of them to universities of culture, amateur cultural centers and sports groups.

Already we are being faced with a new problem: their newly awakened interests are running ahead of existing facilities. This

means new ways must be created to organize leisure time, develop the initiative and activities of the masses. In this respect the Komsomol is particularly important and significant.

Beware! Dangerous Infection!

There is a virus going the rounds which has been variously diagnosed in many of the questionnaires. Some call it lack of initiative, others aloofness, still others narrowness of interests. In the realm of social activity it is known as formalism. Whatever the label, they are all symptoms of the same unpleasant malaise—indifference,

passivity.

K.F., a 25-year-old pediatrician at the Karelia station of Medvezhia Gora, sounds like a fine person, anything but passive. Her main concern is "to be as useful to others as possible." Yet her answer hints at a personal unhappiness which might be traced to passivity in one of its most serious aspects: "I want to work wherever I can do the most good. I want to find satisfaction in the doing. But this is going to be most difficult for me, since I work at a profession for which I have no calling."

This is what happens when people allow themselves to be square pegs in round holes, when they cannot succeed in making the niche they occupy in life completely their own. They merely "stay busy doing something or other because they can't very well just sit around doing nothing," according to G. Gobacheva, F. Pakina and I. Andriushina, employees at the Moscow telephone center. "They drag along without a purpose, never learning to utilize their full

potential."

In such cases the cure against indifference is, again, work—a search for work you can love. This is the conclusion reached by the older participants, this is the heart of their experience, which they are anxious to pass on to the very young ones. The greatest wisdom, they say, is to become so engrossed in the work of your choice that

a sense of creativity becomes the very basis of your life.

"Always remember," writes V. A. Sykhomlinsky, Principal of the Pavlishsk Secondary School in the Kirovgrad Region, "that there is no greater happiness than work, and that you may become a master at whatever is your trade. I do not believe that the shorter work day will bring happiness merely because there will be leisure to loaf. If that were true, communism would be the dullest of social

systems. Happiness under communism will mean that it will be possible to give ourselves heart and soul to work we love. Right now I work 12 hours a day; I am sure I will not alter my routine under communism either. . . . Creative work is more than the source of a man's daily bread. It is also the source of spiritual life and relaxation."

A Kiev electronics engineer, 23-year-old Ivanchenko, is one of many who blame the tendency toward passivity on "too much supervision over the opinions, ideas and action of the young. Too much anxiety over guarding the young against mistakes sometimes leads to depriving them of the right to think independently. As a result they begin to react in clichés, using stock phrases that have no relation to reality. When their questions go unanswered, some young men and women react by growing skeptical, distrustful, withdrawn. The scope of their social involvement dwindles and they finally turn into what might be described as hard-shell nuts with rotten kernels. Others become two-faced—one thing among people and another when they are alone."

The writer goes on to speak about the need to do away with outmoded and unrealistic approaches to education: "Take our students, our future intelligentsia. In the last few years people have been going back to school after several years of practical field work. The registrants in technical institutions and colleges are often no longer youngsters fresh out of high school. Yet often they are treated like schoolchildren. What for instance is a typical 'serious' problem for classroom discussion placed before these grown men and women? Whether or not it is ethical to rely on a pony!!!"

Those who teach our young people, by the way, have come up with essentially the same criticism.

The overall democratization of our social structure, the beginnings of which were laid down during the 20th Party Congress, is bringing about many changes for the better, including improvements in the quality of the education of teenagers. It is helping eradicate the dogmatism and rigidity of approach which Ivanchenko criticizes and which, in the words of young Academician S. L. Solovyev, "stemmed from a lack of opportunity for us, the youth, freely and fully to express ourselves, without fear of saying the wrong thing or meeting with disapproval instead of comradely assistance."

Particularly significant in relation to educating and influencing our youth is the current campaign against all forms of pretense and hypocrisy. This is underscored in the letter of People's Artist M. Romm, whose plea is, "Talk to the youth directly and honestly, tell the whole truth and nothing but the truth—whether at school, at technical college, in the Komsomol group, at work or through the arts. This is the way to deal with youthful skepticism and doubt."

The school of course plays a very special role in forming the minds of youth. Hence it is the school system, because in the past it allowed itself to become isolated from reality both in the matter of pedagogical approach and practical work training, that is largely to blame for instilling those idealized notions for which some of yesterday's students later had to pay so dearly. Therefore we now have those who criticize and blame the school. "When we graduated," writes T.P., a 20-year-old lathe operator from Alma Ata, "we had no idea what a complex joke life could sometimes be. We walked into it with eyes shut. Many of us got our heads bloodied, and that first painful collision turned into something of a moral crash."

Who Is the Styliaga?

Second on the list of undesirable traits is the *styliaga* "worship of Western fashion." But *styliaga* does not mean the same thing to everyone. To some it stands for anyone wearing narrow pants, pointed shoes, who has a love of jazz. Of course the same description also fits the real slave of fads and fashion who flirts with "originality" and adopts a generally supercilious attitude. Here sharp criticism is justified.

But the poll indicates that judgments are often made on the basis of mere externals. Yet both are equally to be deplored—the loss of a sense of good taste and proportion in the pursuit of whatever happens to be fashionable at the moment, and the inability to appreciate fresh new trends, be it in clothes or furniture, dance steps or art. In a number of questionnaires we detect a tendency to sound off indignantly at people whose only sin is a preference for bright shirts and extreme hair styles.

The same cure, by the way, might be recommended for both attitudes: better taste should be cultivated through the media of schools, the arts and industrial design. Industry, as a matter of fact,

can play a special role here by incorporating attractive styling into mass-produced consumer goods. A number of correspondents mention this. "I have often heard us criticized for blindly following foreign styles, becoming styliagi," writes a chemical engineer from Moscow. "But there would be far less of this if our industry bothered to turn out fabrics and accessories that are more colorful, attractive, yet at the same time less expensive."

Not to Work, But to Eat

V. Ulan, worker and fourth-year correspondence college student from Tashkent, offers a very different definition of the *styliagi*. "As I see it, it is not tight pants that make the *styliagi*, but a skimpy sense of honor, a lack of conscience. These are people who flaunt a to-hell-with-everything attitude, to whom nothing is holy. And while their number is negligible and they could easily be swept up like so much trash, they exert a bad influence on other young people with their idleness, foppishness and general disaffection. They are like the grippe virus, dangerous only in terms of complications. And the complications are parasitism, hooliganism, banditry. . . ."

The 28-year-old cabinetmaker V. Bondarenko from Sum objects to the facile explanation, so often given, that loafing is "a hangover from capitalism." What kind of "hangover" is it, he wants to know, when a boy not yet dry behind the ears uses pull to get installed in a cozy job he could never in a thousand years have landed on actual merit?

But Bondaranko is only half right. A person need not have been born under the tsar or have returned from emigration to be in the grip of the past. Any traits typical of pre-socialist society and alien to our own standards are a vestige of the past. Human faults and human weaknesses continue to exist. And the writer from Tashkent is correct when he says that to wish to live by using pull is typical of an acceptance of Western—that is to say bourgeois—influence and ideology. But on the other hand we can also agree with Bondarenko's rejection of the "hangover" explanation as too easy. Just to label something does not explain it.

A student worker from Grozno says that one of the basic causes of loafing is the inadequacy of our school programs. Some people, he points out, are raised from childhood on in a hothouse atmosphere, both at home and at school: "At seventeen many of them have learned nothing but to put on a white shirt—one they never launder themselves—and a dark suit bought with Mama's money." Having never done anything on their own, having always been given everything, they get the idea that it might be possible to go on like that indefinitely. So they develop a philosophy to match—one having to do with their own great worth and the insignificance of those who must "sweat it out." This, according to the writer and many others, is the genealogy of the drone.

And indeed they have accurately described at least one source of open parasitism, or idleness in its strictest sense, and hinted at another one, dependence. But we must also stress that divorcement between the school system and industry has been largely responsible for the development of attitudes of gentlemanly contempt for

physical work.

The young builders of the new society declare relentless war on the loafers in their midst. In this they share the unanimous attitude of impatience toward every kind of parasite that is today reflected in a series of important nationwide legislative acts. We feel we are therefore safe in predicting that the days of those who would like to "eat but not work" are already numbered.

Nihilists in Knee Pants

The reader must by now have realized that our young generation is nothing if not self-critical. They freely admit their own shortcomings and by and large they are not negativists. Just the same 188 of them single out nihilistic attitudes as one of the gen-

eration's negative traits.

These writers realize that skepticism—and even more particularly sharp, violent criticism—is more often than not a matter of the critic's chronological age. It is a form of that infantile disorder we call leftism. For some persons it is a way to mark their own lack of maturity, for others a bid to stand out from the ranks. One way or the other it is a pose, not too serious as a rule since it generally vanishes without a trace once the skeptic has outgrown short pants. Unfortunately many adults fail to understand this, and every so often they criticize the young people without just cause. Our young men and women feel they are often insulted with such careless generalizations as, "The young people aren't what they used to be. . . ."

"It hurts to hear adults say things like that with that certain special intonation and expression," writes a Moscow student. "Such an attitude toward us on the part of the people with greater experience makes us bury our best impulses and our ideals, makes us feel embarrassed to express them openly. . . ."

This is a plaint many parents might well take to heart. Such unfair evaluations, judgments based on only casual acquaintance with the youth of today, will not help educate them or form their character.

It would be well for them to take a tip from the old Bolshevik who contributed the following paragraph when we wrote asking him to voice an opinion: "I am not really competent to answer your questionnaire, since my knowledge of young people is too limited to be of value. And casual, superficial answers not based in fact would be useless at best, in some cases might even be harmful..."

Unfortunately not everyone takes so principled an attitude.

Their Future

How long before all negative traits are eradicated? Naturally no one tries to set definite time schedules. But the letters are filled with conviction that it will be fairly soon. They rely on the character of the social epoch we live in. Communist self-criticism entails obligations: the struggle against weaknesses and faults is today assuming more and more active forms, with the Party, the state, society as a whole participating in the campaign.

The spirit of the young people themselves is an important additional guarantee of success. The vast majority of them are no whiners, no armchair critics. They are doers, and they have clearly defined views. Not only are they capable of self-criticism, they can act on it. In fact many of the participants in the poll consider the job of rooting out typical imperfections their own major task.

Again to quote the cabinetmaker Bondarenko, the goal is "to do everything possible—and the impossible too—so that indifference, lying, pettiness might become things of the past. To shame those who, so far, have refused to see which way we are headed and why; to make them see what lies ahead; in short, to clear away whatever stands in our path."

"If I were to ask a passerby how to find the railroad station or the postoffice he would be glad to show me the way. But if I were to ask him about his goals in life, his chosen road toward the future, he would take me for a psychopath and give me a wide berth." This is the bitter substance of the thinking of a Jesuit monk who has been making a study of the youth of the Western world.

But the same question posed by us did not send the young people of our own country into a state of panic. Let us repeat some figures given in the first part of this report: of the total 17,446 who answered 16,874 said they already had definite goals. Percentagewise this is 97 out of every 100.

How do they conceive their own roads into the future? Nikolai Chebotarev, lathe operator and university student from Rostov, expresses the whole idea graphically. "One person will drag a soft couch into his room—his goal is comfort within his own home; another will go prospecting for industrial diamonds in the frozen taiga—his goal is comfort for the whole world."

The answers add up to a gallery of illuminating self-portraits. Let us examine those which are most typical:

We Don't Know How to Take the Easy Way

Probably the most characteristic single trait to emerge is single-mindedness and complete involvement. Here is the youth who avoid slogans and phrasemongering. He is quietly and unequivocally dedicated to the concepts of Leninism and devotes all his physical and spiritual powers to make them a reality. His is not the passion of a boy but the conviction of a man, life to him is more than mere personal happiness, he has already experienced some hard knocks and learned to distinguish the real from the fake.

He would rather take the straight hard road than the smooth circuitous one. "We want just one thing—for our lives to be useful. We work hard. There are times when we face each new day with trepidation. Yet we wouldn't know how to do otherwise, how to take the easy, simple way."

The writer, who lives in Stavropol, is 26 years old. He has been working since 1949, studying at night. Whatever he does, he does with his whole heart. His avocation, he tells us, is working to establish genuine communist relationships between human beings.

The Party's appeal to help eradicate everything that hinders the forward movement of our society is for him a guide to practical action. "Our common goal is to build communism. Not tomorrow—today. Therefore we must today instill in those around us the ideas that will become the high consciousness of our communist tomorrows. My personal ambition is to help the Party to the limit of my abilities. . . ."

Carpenter Mikhail Brovar wrote asking what a man must do to leave his mark in the world. Many young comrades answered him in the pages of *Komsomolskaya Pravda*. They suggested it was largely a matter of hard work and steady accomplishment, not necessarily limited to his profession: the broad field of social ac-

tivity was also open to everyone.

"Just don't ever let yourself be indifferent or bypass human suffering. Do whatever you can to improve the lot of those around you. If you are not over-ambitious, if you think of something more than your own personal wellbeing, and if you are honest, if you fight injustice wherever you see it, you will be content in the knowledge of your own usefulness."

A Leningrad engineer wrote him, "What matters is not how long I shall be remembered but whether or not I myself can say with justifiable pride that my life has been a decent one from beginning to end, that hand in hand with my generation I have worked for

the common good."

The typical youth within this group is no seeker after new-fangled truths—he has found his and accepted it once and for all. His beliefs and untiring activity give him genuine authority among those who know him. In his Komsomol group he is a leader.

What does he hope to be? In terms of professional and work standing, whatever the need may be—a rank-and-filer or a high-command officer; but always a MAN in capital letters. To quote a 25-year-old woman switchman at the Mednogorsk Station, "My ambition is to become an active member of the Communist Party, to live the life of the collective. I hope to raise my son and daughter to be reliable, hard-working and responsive, to have a harmonious family life and together with my husband to work for everything our society needs and wants."

And a 26-year-old woman agronomist from Smolensk writes, "I want to be a real human being. I want to help bring order into agriculture, to see the soil properly utilized, to see it loved. This means a lifetime of study, it means I must never permit my brain

to grow stale and lose its capacity to think, must never consider any task too small to be worth doing well. My accomplishments so far? I love my work, I have continued my self-education, and I have never done anything to be ashamed of...."

For the Good of the Collective

The second portrait to emerge is that of the hero of the vast building program now under way. Modest, genuine, he isn't quite the philosopher the first one is, but when it comes to practical work he is admirable. If he happens to be a builder, his chief concern is, in the words of a 27-year-old Gorki engineer, "to build more of those comfortable, attractive houses our people need so badly, and to build them cheaper and faster." If he is a gardener, his thought, as expressed by a 20-year-old girl kolkhoz worker from Vinnitzka Region, is "to transform our village into a garden full of trees and grape arbors, so that the whole settlement might stand in beauty." It is people like these who day by day improve on the goals originally set by the Seven-Year Plan.

They might be termed enthusiasts, but they are not the trail-blazers. Their enthusiasm reflects their environment, the climate of the world they live in. When the country needed to have millions of hectares of virgin land broken and plowed, these were the people who came to the regional committees saying simply, "Give us travel passes." Today, with a gigantic industrial assault on the waste lands of Siberia in progress, they write, like the 19-year-old driller from Tadjikistan, "I have so far accomplished little. I work, the same as everyone else. Of course I take pride in my work—we are geologists, scouts, prospectors. But what I would really like is to go out on one of the Komsomol building projects in Siberia.

Sooner or later that is where I must live and work."

In a complicated situation he may at first go all but unnoticed, but suddenly he shows tremendous moral stamina, devotion, sometimes even out-and-out heroism. He sees his own future as inextricably bound with the victory of communism.

"I hope to contribute my modest share to building communism. I keep asking myself how best I may do this. By working consistently and well? Of course—but that isn't enough. We all put our heart and soul into working. For myself, I am happy in my modest profession, for I work with people. My major goal too is one I

shall attain, for I expect to live eventually in a communist society. In my mind I am already doing it, and of course my physical surroundings contribute to this feeling." So writes a 24-year-old nurse from the surgical department of a hospital in Sverdlovsk.

The subject of the second self-portrait doesn't stop to concretize when he speaks of the future. He places less emphasis on the roads to be taken than on the general direction in which he is working. He is very sure of one thing: "My goal is work—work that will be of maximum use to my country."

Vocation - To Solve the Unsolvable

The third portrait is that of the youth whose goal, laconically phrased, is "to become a specialist." He will never be content with just a good education, a degree. He must and will excel and

to this drive he subordinates everything else.

"My dream," writes a 23-year-old mechanical engineer from Horilsk, "is to become a construction engineer in the field of diesel transportation. I am a graduate of the Azerbaijan Polytechnic; but it is not enough to build-it is also necessary to study in depth everything that has been invented and implemented before your time. That is why I came here to Horilsk where there is a vast diesel motor base. First I worked for a year on my own initiative as a motorman and locksmith in the reconditioning of fuel apparatus. I would have liked to take a year or two chauffeuring on machines of various makes. Unfortunately a difficult situation in relation to leading cadres made it necessary for me to become shop superintendent in the automotive department. I have by now managed to accumulate some very necessary knowledge and experience through practical work. In a couple of years I mean to take the wheel of a dump truck and continue with my original plans. Afterwards will come graduate work and finally the motor plant."

Sometimes people look on this kind of man as someone possessed. And so he is. But of all forms of madness his is the most

enviable kind: he is possessed creatively.

"I love music, painting, travel, but best of all I love radio techniques. To me they are a lovely mystery. My favorite occupation is to putter with parts, to sodder and build. When I made my first receiving set and heard a faint voice coming out of the air I was all agog with excitement. My fingers shook as I twisted the dials of my homemade set. I felt very proud. . . ." So writes a 19-year-old worker from the village of Lakinsk in the Vladimirsk

Region.

This is the man who is never satisfied with what he already knows. He must explore all the secrets of his trade. The process of constant learning is what he loves. To solve what has not yet been solved, to conquer the resistance of materials, whether he is dealing with a piece of metal in a research laboratory or granite in a sculptor's studio, with theoretical laws or the violence of nature—this is his vocation and avocation.

He is not limited to the field of the creative professions: he is any man with "golden fingers," regardless of what he works at. Once involved in social activity, he will become a leader. Yet he is also the man who often stands on the sidelines. And while such detachments and passivity are no credit to him, he is often forgiven. His comrades resent him only if the mainspring of his drive is personal ambition.

What is he destined to become? There is little doubt on that score: a leader in industry, a ranking scientist, a virtuoso. In short, he is the man able to infect all those who come in contact with him

with his own passion for creative work.

Toward the Stars

Nothing is more revealing than people's concepts of happiness. Even absorbed in the same work, oriented toward a single goal, each formulates his own idea. And so we see a fourth portrait emerge, that of the person whose greatest joy in life is to touch upon something out of the ordinary, something still unexplored. He hopes for outstanding achievements, brilliant, original, new. He isn't always clear on what it is he wants and must do. Nor does he stop to realize that the road to the stars is through thorns.

"I want to make the trip to the moon. Please put my name down on the list of passengers for the first cosmic voyage," writes a 23-year-old girl, a teacher of the Nenets language in a settlement

in the Transpolar Region.

And a 22-year-old stonemason from Novisibirsk confesses, "I dream of many things. I would like to fly to Mars, for instance. But here on this earth there is also plenty of uncharted space. I am curious about the underwater world, I would like to see it

with my own eyes. I also want to be a poet, warming the heart with lovely words, helping others live better and build for a bright tomorrow. . . ."

Fortunately these dreamers are usually motivated less by the desire to win personal fame than to make a worth-while contribution, and it is this that eventually determines their place in life. They may be naive, romantic, but their vision infects their comrades and teaches them too to dream.

Having started with the impossible, where is the dreamer headed?

If he is merely imaginative and very young he will either come to terms with himself and find his own level, or else he will swell the ranks of the malcontents. But if his potential is correctly gauged, if he explores and is helped to explore all the avenues open to him, he will realize his dream in one form or another. He will indeed create the motion machine, if not perpetual at least highly useful.

To use the words of a young Moscow engineer, "Since childhood I have been fascinated by the millions of miles of cosmic space. Today I know they are not for me. I shall never fly. But I can put my knowledge to work and, unable to reach the moon myself, I can at least help someone else reach it."

To Live as I Please

"My dream is a private house of my own with good bathroom, refrigerator and television set, a pretty young wife, as few children as possible and of course a good salary." This is the contribution of a 23-year-old from Semipalatinsk who identifies himself as a loader in a factory. And a 19-year-old food factory employee from Khmelnitzky says, "To find a well-heeled young man and marry him. Not to bother with emotions, with love, and to think only of material comforts. I am very pretty and men always fall in love with me. There is one whom I shall probably settle on. He is 30 years old, drives his own car. . . ."

Such are the symbols of achievement for the modern heirs of the classic petty-bourgeois mentality. The alpha and omega of their personal philosophy is creature comfort. Having learned the revolutionary formulation, "Life is given to each of us but once," they adapt it to the microcosm of their own egos with the addendum, "hence we must take from life and continue taking."

Some of them succeed, they become either secret or out-and-out loafers. But this is not always easy, hence their second slogan, "To give as little as possible, to take whatever one can." And it is with this yardstick that they measure each practical step they take.

Now and then one of them travels to the virgin lands, but only because of the high pay incentives. As soon as the hardships threaten to outweigh the monetary advantages he packs up his belongings and hurries back to his cozy nest. Now and then we also meet him in community work. Here he is the unregenerate careerist incarnate, It goes without saying that he prefers not to make his true colors obvious. Only when, as in our poll, he may remain incognito does he become frank—amazingly and arrogantly so.

"All I want is to live as I please," writes a 25-year-old construction engineer from Ashkhabad, "to feather my nest and make a career. I have already done fairly well, at the expense of three or four fools. My salary is 210 new rubles. Soon I shall be marrying the daughter of a responsible senior worker, and this augurs

a good car and a good promotion."

The drone is deeply concerned with what he calls the good of his own soul, meaning peace and quiet in his own lair. He is never inspired by the ideas or achievements of his comrades. He is content to crawl from one day to the next and he resents it when society—the collective—invades his private world with larger problems, when the measured rhythm of his existence is disturbed. When this happens he becomes aggressive.

"After finishing school we went into a factory," write two young men from Moscow, "but our life has been monotonous and drab. You will probably ask why, if we aren't satisfied, we don't go to technical school and work for something better. But to work and study both takes up all of a man's time. And then what? Before you know it the best years of your life are over. Not for us!"

Where are such people headed? Certainly they are not popular with their contemporaries, who often have nothing but contempt for them. Yet they should not always be written off summarily. For ourselves, we have in mind Gorki's appraisal of them: he used to say that what he termed the "social cripple" is sometimes made whole not by death, but by life under socialism. And indeed it

often does happen that a glaring flareup such as we observe time and again may be the prelude to a change for the better, bringing maturity to the immature. A memorable example of this is the case of the thief who came to our editorial offices one day last April and announced his firm resolve to cross out his whole past and start afresh. . .

A Thousand Roads, A Single Goal

How many belong in each category—how many of them are genuine, selfless, modest builders and how many mere egotists drifting with the tide or even swimming against it?

Of the total answers only 342 see their future entirely in terms of "the comforts of home." Only 23—or .09 per cent—announce that they mean to burn the candle at both ends. Even taking into account the fact that persons with such an orientation are the least likely to take the trouble to participate in any poll, it is not too difficult to figure out their actual ratio to the others.

Of the young participants 95.09 per cent have set themselves vastly different goals. We have already discussed them; now let us look at the figures: 5,589 answers—or one out of every three—speak of "serving our people, being useful to others." Almost as many—5,533 answers—give a more concrete aim, to become highly qualified specialists in the trade or profession of their choosing; 2,595 say, "I hope to become a true communist, a human being in capital letters"; 1,445 are determined to achieve fame. Dozens—and bear in mind that the answers were given two and a half months prior to Yuri Gagarin's flight into space—hope to become cosmonauts.

In the light of the variety of roads they propose to take, the stories circulated in the Western press about the standardization of interests among our Soviet people begin to sound a bit foolish. The results of the poll again prove that socialism does more than create a first-rate economic system. It also guarantees to the individual all the preconditions for satisfying his personal interests, no matter how many-faceted these may be.

Not until we began to break down the answers into categories for statistical analysis did we find ourselves combining under generalized headings ideas and opinions that did not fully coincide; and even then we ended up with twenty different groupings. Had it been possible to give individual answers more attention, there would have emerged a truly astonishing panorama of human moti-

vations, wishes, hopes.

So many say, "The important thing is to serve our people. . . ." Behind these words lie thousands of separate destinies. One man is about to leave for the North where he will participate in building a new city; another has a headful of fresh ideas about mechanizing farming methods; a third wants only to start a national theater somewhere in a distant regional center. And so on down through all the categories.

The ways and means by which they propose to reach their goals may be endlessly varied, but they also have a single overall goal—communism. Each in his own way, each with his special abilities and ideas, proposes to work for it and make it come closer and closer. "The first task we have set ourselves is to earn recognition as a communist collective," writes the brigade of Comrade Zhelonkina from the sewing factory at Ussyriysk. "Individual weaknesses are no barrier to collective accomplishment. We are all of us young, we continue to study. . . ."

And, "I want to be rid of those character traits which are out of tune with a communist society," writes 19-year-old A. Gracheva, an electrician from Aralsk. "I must therefore do nothing that goes counter to my own conscience, and learn patience and love of

work."

Many, many more answers have this same common denominator. Answers to the question, "What do you feel you must do in order to achieve your goal?" give insight into the means by which the young people propose to implement their plans. They want to build their happiness as part and parcel of a whole, and build it with their own hands. They expect to work, study, continue to develop and help train and develop others.

Do you have a personal goal in life? Persons in different age brackets answer this question as follows (answers expressed in percentages):

	Up to the age of 17 1,466 answers	Ages 18 to 22 8,973 answers	Ages 23 to 30 7,007 answers
Yes:	80.6	96.6	97.2
No: Haven't thought	1.0	1.5	2.0
much about it:	17.4	1.9	0.8

"I would like to find an unfilled job in the worst kolkhoz there is, make friends there, put all my dreams, efforts and thought into its problems, then to see plenty come to it, to see beauty grow, to see happiness." These words, written by an agricultural specialist from the Moscow Region, are the epitome of the philosophy of our young people.

Their emotional reactions as regards personal and social attitudes seem all but indivisible. So that while the following admission, made by a young construction worker from Leningrad, may sound

naive, it is nevertheless completely typical:

"The goal of the average young person is generally to choose the work or profession that most appeals to her, and I already have such a skill. But some things cannot be attained by brains and industry alone, as knowledge is attained. Nor are they a matter of training, like muscle building, or even of determination. I am now talking about emotion, about love. For I am deeply in love and I dream of the day when I am loved in return. In order to help this happen I must work better than anyone else in my group so that my comrades—this man included—might be proud of me. I must earn the appreciation of the social group in which I am active, so that the man I love might see how highly the others regard me, how they listen to what I have to say, how they enjoy being with me. Of course in the meantime I also do my best to be the prettiest and best dressed girl at our evening gatherings. . . ."

And lastly this final conclusion, reached on the basis of an evaluation of ways and means: FOR OUR SOVIET YOUTH THE WORD AND THE DEED ARE ONE. Having once decided on a goal, they move toward

it with assurance and full confidence.

It is the figures themselves that are the most telling proof of this: 6,109 of the participants have already mastered or are in the process of mastering their chosen profession or skill; they have patented an invention, made a beginning in the field of literature, of art, of sports (this figure does not include participation in amateur groups). The second largest number—5,752—are those whose practical first step toward achievement is still study, mainly study at night school or through correspondence courses. Only 1,637 of this group are regular students and school pupils; the rest are workers, kolkhozniks, employees of various kinds, soldiers.

Naturally there are some among those we polled who, in sum-

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ming up, have written they have so far done very little. This group cannot be called negligible—they number 2,777. But included here are many whose attitude toward themselves and their work is hypercritical, and others who have set up goals of staggering proportions. There is also the fact that, being young, they have had a relatively short time in which to accomplish what they set out to do.

Yet this group too doesn't sit with hands folded, in attitudes of defeat. Like the rest they feel their goals are for the most part realistic if long-range, that the possibilities offered them by society are endless. Speaking for all of them, a 20-year-old girl fom Epiphany

has summed it up most eloquently:

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"Like every young Soviet person, I too have a cherished goal: I hope to become a true Soviet teacher and help raise a generation of eagles our country can be proud of. So far I haven't done much about my dream, but I know I will, in time. First I must finish my schooling, then the institute. And if I am so sure of myself, it is because our Communist Party, our own Soviet Government has opened all avenues to me, to all of us. Let me then end my questionnaire with a word of infinite gratitude for everything the Party and the Government have done for us, the children of ordinary workers. And a heartfelt thanks to our own Nikita Sergeyevich Khrushchev for his tireless efforts to strengthen the ties of peace and friendship between peoples. . . ."

This, then, is what our young generation thinks about itself. These are some of their dreams and aims and strivings. After everything has been evaluated, what can be our attitude toward them? The older people to whom we addressed a special query have found the right answer.

There can be only one reaction, they say: "We envy them!"

Komsomolskaya Pravda, July 22, 1961

Soviet Review Readers' Questionnaire

THE EDITORS OF THE SOVIET REVIEW want to thank all those who sent us their completed questionnaires. The response was excellent. By the end of October we had received 644 replies, representing about 10 per cent of our subscribers, and more are still coming in. The replies proved to be both interesting and informative, and will serve as a useful guide to the editors in selecting material for future translations.

Below is a summary of your answers as of October 31, together with a few comments from us.

1. Occupations: teachers (college-university level)—102; students—83; teachers (below college level)—53; businessmen—48; writers, journalists, editors—35; retired—31; scientists and mathematicians—31; physicians (including psychiatrists)—25; industrial workers—19; housewives—17; engineers—16; office workers—15; psychologists—14; attorneys—11; social workers—10; advertising—8; artists and designers—8; clergymen—7; government employees—6; accountants—5; librarians—5; farmers—4; photographers—4; laboratory technicians—4; researchers—4; musicians—4; architects and city planners—4; printers—3; pharmacists—2; dentists—2; economists—2; miscellaneous—12.

Comments: This question was left blank in 50 questionnaires. We suspect that the number of college-level teachers is even greater than the one we list, because we believe some of the psychologists fall in that category. We also listed under that heading those with the profession of sociologist and social psychologist.

Age: Under 20:22; 20-30:139; 30-40:192; 40-50:99; 50-60:82; over 60: 67.

Sex: Male-509; female-97.

2. The selection of articles published in THE SOVIET REVIEW is Good-488 (76% plus); Fair-136 (21% plus); Poor-16 (21%).

3. Readers are interested in the following areas (many readers checked more than one): social analysis and criticism—518; literature and the arts—295; science and technology—340.

4. Is each field adequately represented? Yes-365; No-16.

These fields should have more coverage: social analysis and criticism-117; literature and the arts-55; science and technology-112.

5. Topics which readers would like to see covered in THE SO-VIET REVIEW (in percentage of total number of suggestions): government, politics and social questions—14%; economics and planning—14%; psychology and psychiatry—12%; education—9%; science—6%; literary criticism—6%; philosophy—6%; medical advances—3%. Other specific topics mentioned were: urban affairs; anthropology; history; law; religion; music; women, etc.

6. The articles have been too technical-32; too elementary-110;

satisfactory-476.

7. Readers desire more scholarly articles-103; more popular articles-78; a combination-339.

8. Readers would like translations of *short stories and poetry:* on a regular basis—117; occasionally—250; not at all—216.

9. The most interesting and informative articles were listed in the following order: the special issue on American social thought—82; Memoirs of Ilya Ehrenburg—39; The Family and Community in the Society of the Future—34; Atheism and Religion in the USSR—33; Debate on Freudianism—31; The Study and Treatment of Crime—26; articles on space—26; Mark Twain's Unpublished Literary Heritage—21; Discussion with Norbert Wiener—19.

Many other answers indicated subjects rather than articles.

10. The least interesting and informative articles (or subjects) were listed in the following order: literature and arts section—48; space articles—42; science and technology section—24; criminology articles—18; social analysis—12. 45 per cent did not answer this question.

11. Readers read THE SOVIET REVIEW thoroughly-209;

casually-50; some articles thoroughly-341.

- In favor of special issues devoted to one subject: Yes-330;
 No-88.
- 13. Those who read other journals or books on Soviet affairs—42%; those who do not-56%; no answer-2%.
- 14. Family and/or friends read THE SOVIET REVIEW: Yes-332; No-240.
- Overall evaluation of THE SOVIET REVIEW: Good—494;
 Fair—123; Poor—12.

We are, of course, gratified at the high percentage of readers who are satisfied with the magazine. We believe that the response confirms our concept of the magazine and that, in the main, we should continue it as it is.

One of the questions that concerned us most was the one dealing with the balance between scholarly and popular articles. We have tried to include both, and wondered whether this suited the needs of our readers. The results indicate that it does, However, because our readers are so varied in interests and occupations, there are special problems. For example, some readers commented that they were not satisfied with the magazine because it did not include sufficient technical material in their own fields (Questions 6 & 8). The more specialized translation journals would, in many cases, answer their needs. (Many Soviet scientific journals are translated by Consultants Bureau and Pergamon Institute. A series of translation journals in the social sciences is published by International Arts and Sciences Press-see our ad on the back cover. In addition, the following magazines are published in English in the Soviet Union and are available in the United States: Soviet Literature; Culture and Life: International Affairs; Soviet Woman; Soviet Screen; Soviet Union; Moscow News. Under the Cultural Exchange Agreement, the Soviet Embassy in Washington publishes USSR and the U.S. Embassy in Moscow publishes Amerika.) ,

The answers to Question 3 indicate that we have a goodly number of readers specially interested in each of the areas we have set out to cover, and many of our readers checked two of interest. We will therefore continue to do our best not to slight any one area.

The response to Question 4 tends to reflect the personal interests of our readers. We recommend that those who wish to probe more deeply into Soviet science, economics, education, literature, etc., supplement their reading of THE SOVIET REVIEW with some of the more specialized translation journals available.

As for topics which our readers would like to see covered in THE SOVIET REVIEW (Question 5), we will be on the lookout for the articles you request. One of the biggest surprises to us is the great interest in economics and planning. Though it is not easy to locate articles in these fields which are non-technical enough to interest the general reader, we will redouble our efforts in this direction. Another surprise to us was the small number of readers who

favored the regular publication of short stories in THE SOVIET REVIEW. We personally believe that stories are very revealing of current Soviet life. However, we shall bow to our readers' demands and include them only occasionally.

The great majority of you favored the occasional publication of special issues around one subject (Question 12) and you rated as most interesting our August issue on American Social Thought (Question 9). We shall from time to time publish issues in other fields.

The comments from readers at the end of the questionnaire varied from requests for articles on dentistry to a query as to why we didn't publish the same sort of magazine on China. But many remarks in general cover four specific questions which we should like to answer.

1. Many people asked on what basis we select our articles. Our editors, who comb over fifty Soviet journals for their material, base their selection on two main criteria: first, does the article reflect an important current in Soviet thinking, whether from a majority or a minority point of view; second, will the article be of interest to American readers.

2. We had a number of queries on the abridgement of certain articles. Our main reason for abridgement is to provide a sufficient variety of articles to our readers in the available space. Where we do abridge, in most cases less than 20% of the article is cut. We strive merely to eliminate repetitiousness, and no important points are eliminated unless the editors so indicate.

3. Some of you asked for coverage of politics and "current events." We do not believe this is the province of THE SOVIET REVIEW. For those who are particularly interested in political coverage, we recommend the Current Digest of the Soviet Press published at Columbia University, and two Soviet journals which appear in English: International Affairs and New Times.

4. We had a number of comments on style. Most people found the translations excellent; some criticized them. Our style expert, Jean Karsavina, is an outstanding writer and translator. But the Russian articles themselves vary in literary quality, and any unevenness is simply a reflection of this fact.

In closing, we should like to repeat that your replies were an invaluable guide to us, and we look forward to receiving your letters with future comments and suggestions.

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